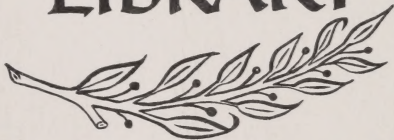

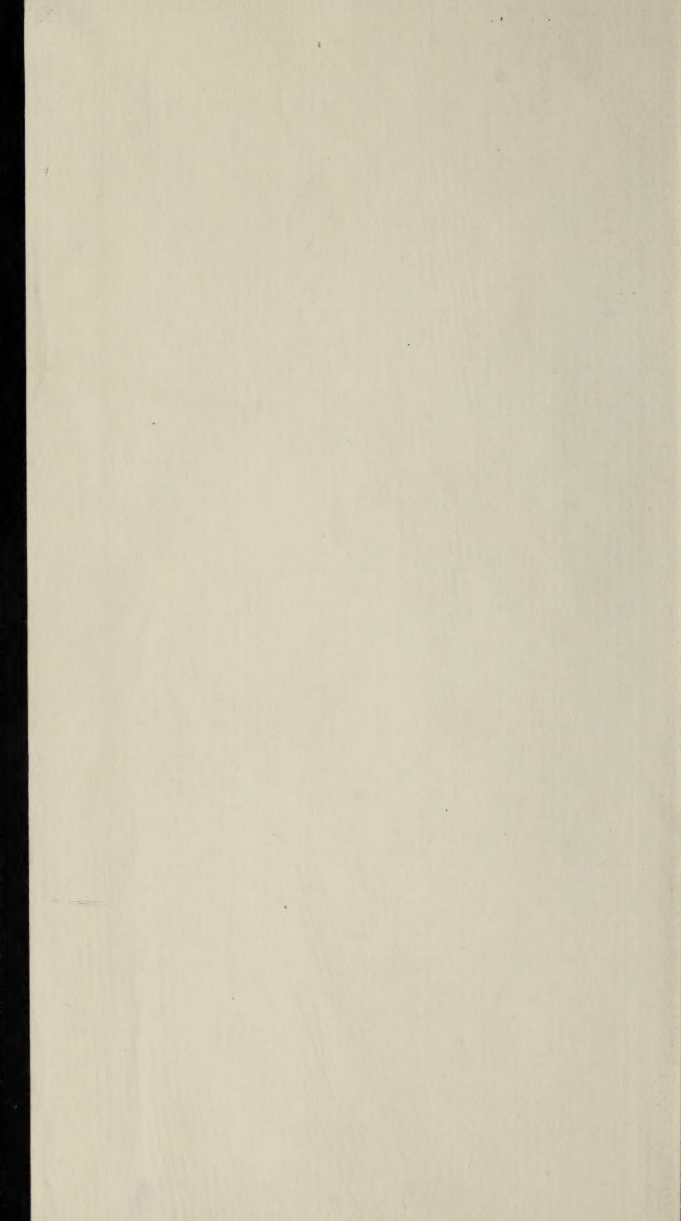


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HANDICRAFT

*Representing the Arts and
Crafts Movement*

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APRIL 1911

Volume IV

Number 1

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OF HANDICRAFT SOCIETIES

BY

THE DYKE MILL
MONTAGUE, MASSACHUSETTS

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THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES

Organized February 1907.



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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superceded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. IV

APRIL 1911

NO. I

MAKING A HAND-FORGED SPOON

ELIZABETH B. STONE

PROBABLY in no other branch of the silversmith's trade does such a difference in price result as comes legitimately between the hand made and the machine made spoon. Briefly stated, for our modern factory-made spoon, the stock is first rolled and cross rolled, to get the graded thickness that is needed. The spoon outline is then obtained by means of cutting-out dies. The blanks thus formed are struck up by another set of dies, which ornament the front and back, and even bend the spoon into its proper shape, at the same time stamping the required "sterling" and the maker's mark. If a spoon is made by this latest of processes, the sterling mark can be found raised on the surface instead of incised, as was the case when the marking was done separately.

From first to last, the workman's part is to feed the silver to the machines, and the time required in the making is again reduced by working the men in groups, so that each man knows only his own little part of a net result.

The extreme perfection of these mechanical devices, the lowered price of bullion (for unlike most other commodities the price of silver has steadily declined), and with these, the sharp competition, which fixes

the retail price of this line of table-ware at a dollar an ounce, should all be credited on the list of man's blessings, because of the so much wider distribution of the beautiful, cleanly and durable metal in this indispensable little utensil of daily use. An open minded consideration of human needs can only result in satisfaction that the world in general is using and enjoying the sterling spoon in so much greater quantities than was possible under earlier conditions. No distinction results in these days from being born with a "silver spoon in one's mouth."

With the development of the machine product, the hand-forged of thirty years ago has found himself altogether displaced; no one among the younger silversmiths is training for the work and in another quarter century he will be as much a lost species as is the carrier pigeon, for which naturalists have been scouring the country. To find reputable workmanship along hand made lines is no longer an easy matter, and to find both skill and a proper artistic sense combined is rare indeed.

Even in this most mechanical of ages, the world still holds the few who love the human feeling in their surroundings; who get enjoyment from studied restraint in form and ornament, and from intelligent attention to the minor details which go to make up the sum total of all that is beautiful in life, as well as in art.

To such may be attributed the limited demand for hand-forged workmanship, with the elusive gradations and variations which will creep into it, because man is a creature of moods which cannot be

geared and belted and speeded with the precision of the machine. These cultured intellects seek in the furnishings of a home, those things upon which the eye may dwell in restful comfort and enjoyment, thereby converting the high tension of the business day into a lower voltage which shall ensure repose. One who contemplates trying his hand at the making of spoons should not forget that in his day and generation the old time spoon-maker in this country was made to serve an apprenticeship of four years, which may well serve as a reminder that he is likely to find in it more than at first appears.

He should know enough of his metal to accept the fact established by the experience of more than three hundred years, that only sterling silver will serve him satisfactorily. More than 925 parts pure metal will be too soft for service; less than that will be crabbed in the working and will not take a desirable finish.

He should know also that repeated blows will harden the metal till it requires annealing over and over again, and that this process covers the outside with a fire skin which must be removed before the silver can be properly finished. He should feel that it is not playing fair with a would-be customer to put a surface on the silver which temporarily conceals this "fire," leaving it to be revealed later in distressing black blotches when put into use, for fire on the surface only shows the more in any attempt to polish it off by ordinary cleaning.

He will have to meet the problem of putting some sort of a finished surface on his work, and it is hard-

ly likely that one of the old time processes described by a veteran spoon-maker now over fourscore, will find any adherents even among the most exacting disciples of modern craft work. This spoon maker was apprenticed to Farrington & Hunnewell of Boston and in his early days as a silversmith the power was provided either by hand or foot. When the spoons had been brushed to remove the rough marks of hammer and file, they were polished by hand, on a wooden pin covered with leather, which was fastened to the bench. The finisher dipped his fingers into a pan of wet rouge, rubbing the inside of the bowl with his finger tips, and the rest with the palm of his hand, which often become so caloused that it had to be shaved.

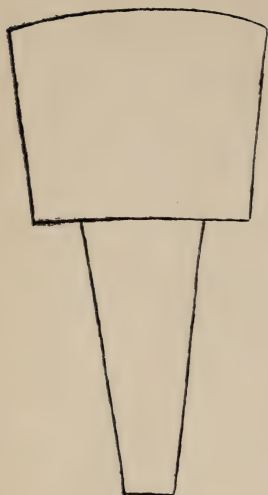
Today the machine seems inevitable in this process, or series of processes, for the finishing of silver is both complicated and exacting, and the processes do not differ materially however the work is made; bobbing and buffing and scratchbrushing and polishing are all necessary to a right finish.

The departure lies in the speeding of the lathe and in the attitude of the finisher himself. The hand worker speeds low, and works carefully, respecting the workmanship and bringing out its beauty. The trade worker's lathe is speeded much higher, necessitating fast work if the finisher is not to grind through his metal. He has no interest in the workmanship preceding, except it may be to disguise defects, but he prides himself in the even brightness of the black polished surface. His effort chiefly centres in speed, that being the thing that brings him recognition and

advancement. Handwork would lose all its distinctive beauty under such treatment.

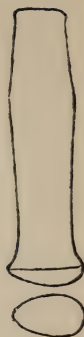
Presupposing that the would-be worker has prepared himself to take care of these processes which are common to all forms of silver working we are now ready for the consideration of methods and the required tools in the making of a hand forged spoon. (See illustration.)

The anvil requires first attention. Its face ought not to be less than 6x8 inches, and it should weigh from fifty pounds upward. The top surface should be highly polished and decidedly convex, to facilitate the spreading of the metal under the hammer. The shank on the under side is made to be fitted into the anvil block, which must be firmly set to resist the repeated blows of the heavy hammers. An upright timber 8 inches square, of a height to allow the worker to stand while forging, or to sit by using a high stool, and bedded on a cement foundation, can be relied upon to withstand the impact. (See A) Three hammers are counted a set. They are short and stubby handled, as different as they can well be from the great variety of slender, interesting shapes that the hammerer of hollow ware accumulates to meet his needs. The heaviest one, weighing nearly five pounds, used in the first processes, is called the peening hammer, a term common to other trades. Not much attention is paid to the round end of this hammer, it being used almost wholly at the peen end. The second hammer is similar to the first only lighter, and has both ends carefully polished. The third is a planishing hammer, its rounded end being

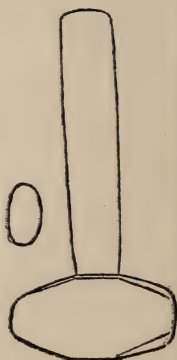
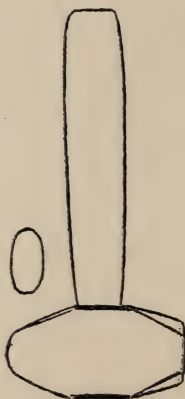
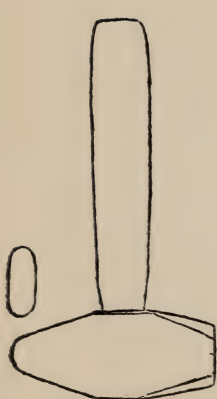
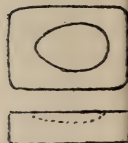
The Spoon Maker's
Tools.

A

B



C

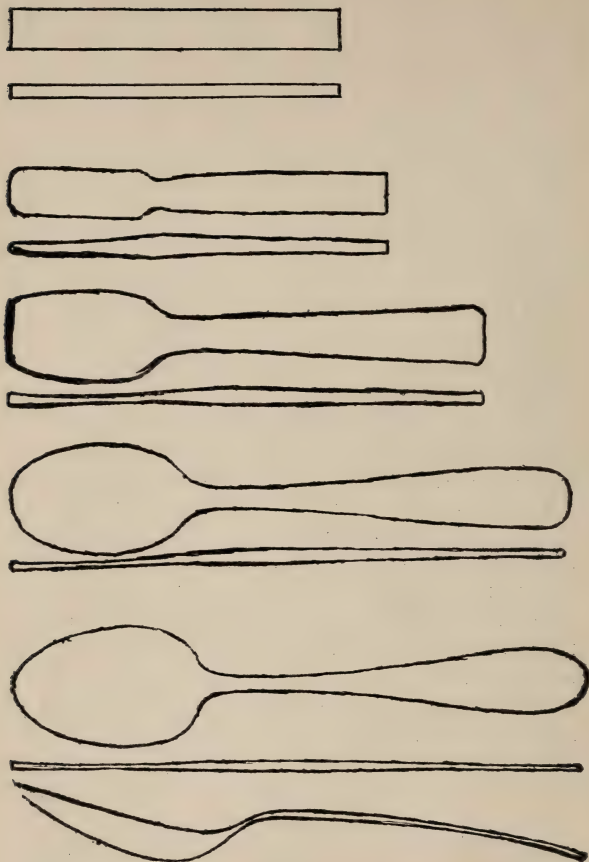


convex, with a highly polished surface. One looks well at these heavy slugging implements, and draws his own conclusions as to the arm that can wield them for successive hours.

For making the bowls a punch of steel is required, varying in dimensions with the size of the spoon. Its length should be about six inches, which will allow it to be held comfortably while the bowl is being struck up. On one end it presents a flat face to the hammer. The opposite end is ground and faced to the shape of the spoon bowl. This latter end must have a corresponding matrix, which is made by pouring melted lead into a mould and pressing the punch into the hot fluid, leaving it there long enough for the lead to set. If the spoons are to be made in considerable quantities a drop hammer worked with a foot stirrup is helpful in striking up the bowls.

A bowl punch is useful only for the smaller spoons. The larger ones, like salad and berry spoons, have a matrix hollowed out in a hard wood block into which the silver is driven with punches by a process called half-hollowing, and the final outline obtained by hammering over stakes. Each little shop in the days of the hand-forged spoon had its own sets of bowl punches, all like enough to each other generally speaking, but varying enough to provide a bothersome feature in matched work. (See illustration C)

The size of a spoon blank is relative to the size of the piece to be made. Ordinarily it should weigh before starting from one-fifth to one-fourth more than the finished piece. It must have a thickness



Various Stages in a Hand-made Teaspoon.



The Spoon Maker.

that will provide sufficient stock for the width of the bowl, and while at the start it is much too short allowance must be made for the desired length. A knowledge of gauges, while puzzling enough to the untrained, is no more than second nature to the man who works with them.

A teaspoon blank requires a rectangular strip, $1\frac{7}{8} \times 4\frac{1}{2}$ in., gauge 11, B.&S., and weighs at the start a little more than an ounce. The forger's first move is to strike the blank on its side edges with the big hammer, roughly marking the division of the bowl and handle. Then with a few additional blows the stem is narrowed, and at the same time thickened. The division for bowl and spoon is, as the cook said, a matter of "judgement," but it is not far from $\frac{2}{5}$ allowed for bowl and $\frac{3}{5}$ for handle.

The blows next fall on the broader surface, and are again delivered with the peen end of the big hammer, struck horizontally along the surface. This lengthens and spreads the stock, and it becomes ridgy and shovel like in appearance.

The metal soon resents such severe treatment, and as often as it hardens must be taken to the blow pipe. Another course, with the peen hammer striking lengthwise blows along the tip and bowl, further lengthens the spoon, spreading the tip, and greatly broadening the bowl. Not unlikely still another course will be required, before it is properly thickened and spread to receive the pattern outline.

In each course described the forger must have continually in mind the necessary grading for thickness. A good hammerer provides a liberal toe to the spoon

(the toe being the point farthest removed from the tip), so that the wear of many years which comes hardest at this point will not cut into the bowl outline. If a tip at the back is to be struck up, enough stock for it must be left at this point. A tip calls for a corresponding die, for except it is needed for a single spoon only, the filing on of a tip is too lengthy and costly. The stem must be left thick and rigid, and the bowl even and strong, so that there will be no tendency for it to buckle and break after it is shaped; a fault that we find often enough in the old coin spoons, and one that patchwork can never make good.

The temptation of the trade (which as we said before sells by weight) is to recommend the extremely heavy grades and need not hold with the forged spoon, for forging leaves the metal harder than does the die struck method. One may better give attention to balance, choosing a weight that seems in keeping with the more refined quality of the dinner service, which latter, when it is sold by weight, as we find in its boarding house form, certainly gives us the creeps.

The blank being sufficiently spread to take the pattern outline, and that having been marked in, the outer edges must be trimmed off and filed to the outline. These edges can be worried off by filing, but strong cutting shears greatly facilitate the work. The pattern outline may be made of paper, or if it is much used zinc is a good medium.

The next step is the shaping of the bowl, by striking it with the bowl punch into the matrix, outlines

of which are shown among the tools. A queer distorted object results from this, for the handle, which as yet has no proper contour, is brought by it into an angle which seems more that of a ladle than a spoon. The handle must now be shaped by bending it into the regulation form. When the shaping is finished there still remains the smooth filing and it is here that the maker's sense of the artistic has its final opportunity.

The slight variation that separates the rigid and commonplace from an outline and balance that will give delight and satisfaction, comes of inborn intuitive senses, and is at the heart of all that the modern craftsman is striving for.

Nature is never prodigal in combining the ingredients that compound an artist although happily she distributes in most of us, in irregular portions, enough of the mixture to build upon and develop. It very often happens that this potential asset is left neglected, and that work acquires a technical excellence which makes it commendable, lacking all the while the finer qualities to which our beauty loving instincts respond.

When at last the spoon lies before us in its final shape, the law requires that it shall have the guarantee of its quality shown by the sterling stamp, and a natural pride of workmanship leads to affixing some distinguishing mark. These must be struck on with special stamps before it is ready for the process known as finishing, which, since it is common to silver-making in all its forms, need not be specially described.

So many stages are required from beginning to end that to make a spoon singly involves an expense that puts it beyond reason.

If a dozen spoons can be made together enough time is saved to considerably reduce the cost and to make the work practicable. These spoons made in a lot are so nearly duplicate that one marvels at the retained sense that can keep them so close to line and weight. Still the precision of the die, which will go on with duplicates unending, cannot be counted on in this kind of work. A second dozen made a little later will bear the same close relationship, but if a spoon from the first lot is compared with a spoon from the second lot, the mood asserts itself, somewhere variations have crept in, oftentimes only slight, but quite enough to determine the attitude and tendencies of the worker, and to be a revelation of the real man within. If he works with his heart and his hand the outlines hold without degenerating, and the work grows better as his feeling for its beauty develops.

If he brings only a sturdy arm into the shop, and his mind is asleep, the result is worse than with the machine, for that at least holds its own without backsliding.

THE UTILITY OF SOME OF OUR
POPULAR STONES

LOUIS J. DEACON

THE impressions gleaned from several years of experience as a miner-mineralogist have more than ever convinced me, and I believe the fact has been gradually impressed upon jewelry craftsmen generally, that there are opportunities as yet only slightly appreciated, for procuring *motifs* for their work in trips afield, rambles along country highways and byways, cursory inspections of old quarries and gravel pits and meanderings upon our sea or river beaches, all of which localities are apt to yield stones which become positively gems when properly treated by the lapidist.

What family of the mineral kingdom yields more "popular gems" than quartz? What colors of the rainbow cannot be found duplicated in this predominating mineral? And yet where will we not find quartz, of which hardly a single species is not adapted to the lapidary's art? From the clear pellucid rock crystal and ranging through all the shades of color from the faint lemon-yellow of the citrine, to the deep smoke or steel color of the cairngorm. Amethysts of the palest lavender shading to the rich, reddish-purple of the majestic Siberian gems; and then the translucent green of the chrysoprase.

But the commoner forms, the chalcedonies, the opaque jaspers of all shades, the colored conglomerates and traps are to be picked up on nearly all the

roadsides. To enumerate the possibilities of quartz alone would fill a volume.

I believe it is safe to say that practically any stone that will allow cutting into the *cabochon* shape and will accept a high polish, showing some pleasing color or combinations of color, may well be termed a gem and is thus quite suitable for a setting or a mounting.

And this leads me into a discussion of some of the newer so-called "semi-precious" or "ornamental" stones, many of which are recognized and definitely described in the report of the United States Geological Survey for the past year soon to be forthcoming.

Primarily of course, among this class of stones are the quartzes, of which perhaps the latest named is apricotine, a beautiful, translucent, water-worn pebble found on many of our tide-water or estuary beaches, although the best examples so far are from the shores of Delaware Bay in New Jersey. This stone is of a very rich pink, reminding one of a slice of a ripe apricot, from which fact it takes its name, and when the pebble is polished it is worthy of fastidious treatment. Approached in color only by certain shades of coral, it has this advantage of being richly translucent and oftentimes with a shimmering light somewhat similar to the aventurine.

Many new agates are now exploited, the commoner forms being the so-called "Lake Superior agates" but properly speaking these are the beautifully striped and interlineated little carnelian pebbles found upon the smaller lake beaches throughout the states

of Minnesota and Wisconsin. These occur mostly in the reddish and pale pinks and sometimes in the darker blood-red sards, and are really very beautiful when due regard is given to the agatized lines by the skillful lapidist.

Pink amethyst, a North Carolina "native gem," is a ferruginous quartz or properly speaking, an amethyst with varying shades of the true amethystine violet alternating with a rich rose-pink, the latter color being due to an admixture of iron stain, giving a peculiar and pleasing contrast of blended colors.

From the same state comes the comparatively well known rutilated quartz, "hair stone" and what was known in earlier days as "*fleche d'amour*" or "love's arrow," being a pellucid quartz, occasionally slightly amethystine, penetrated in various angles with thin black or red needle-like crystals of rutile. The poetic effect is enhanced by having the stone cut in the form of a heart.

From the Southwest comes the chrysocolla, a native of the copper bearing rocks of Arizona, a rich, true "robin's egg blue" and the despair of the lapidist, for this stone in its pure state is most brittle and disintegrates almost at the touch. However, Nature comes to the rescue of Art and combines this mineral with chalcedony, the base of most of our agates and then produces a really very beautiful stone, the grey or translucent chalcedony being clouded with impregnations of flaky, mossy clouds of chrysocolla, sometimes shot through again with darker, grass-green patches of malachite. Frequently this latter

inclusion occurs in circular radiating crystals, an asteriated spot in the midst of a most charming effect of an already harmonizing play of colors, which has prompted me to give to this stone the name of "star-malachite."

How ancient a gem is the jasper! We will find it mentioned as early as the Book of Exodus and again in Revelations, for one of the gates of the Holy City is formed of jasper, according to John.

Nearly all the uncrystalline, opaque quartzes are jasper, and pebbles of this stone will be found upon the beaches of almost all our rivers and lakes and streams, in colors ranging from almost black to pale tans and browns, as well as pinks and blood-reds, light and dark greens, with all or several of the colors mentioned in combination.

Nearly every one if not showing marked checks or cracks is suitable for the lapidary to form into desired shapes for setting, and the finder will be rewarded with a highly polished, richly colored, though usually opaque stone worthy of the embellishment of a setting.

The so-called "Swiss lapis," so much shown by the gem dealers, is none other than a slightly porous jasper artificially treated with Prussian blue. And this is by no means the only dyed stone. A very deep and permanent emerald green color is given to pale, translucent chalcedony which was originally designed to imitate, or as a substitute for, chrysoprase, but has found favor and is much sought after on its own merits. This is regarded as an entirely different stone from chrysoprase, the beautiful

apple-green variety of chalcedony, whose name, indicating a golden leek, was bestowed upon it by the ancient Greeks.

Plasma is another name for a darker green jasper, of which the bloodstone of India is a variety; although the plasma of lighter color, (pale sage-green and sometimes slightly tinged with a brownish lavender tint,) is known as heliotrope, and this stone is very attractive, owing to its slight translucency and soft, neutral colors.

Who is not familiar with the well known crocidolite or "tiger-eye," so popular in years gone by, and now enjoying something of a revival? The cleverest effect of this gem is imparted by selecting the thin cut, yellow stones, which should have considerable translucency, closely resembling the Ceylon chrysoberyl or precious "cat's-eye," but with which it is in no way related.

To enumerate the entire list of quartz gems would require the mention of many more with which every craftsworker is familiar, although there is yet one which should, and I believe will, be appreciated by the seeker after artistic novelties and which I think is worthy of some slight mention.

This stone is a form of chalcedony closely resembling, and allied to, the chrysocolla previously mentioned and can be briefly defined as a greenish-grey chalcedony, heavily charged or stained with inclusions of copper-green malachite, producing a very showy and effective gem, to which I have arrogated the combination name of "prase-malachite."

While I have endeavored to give some idea of the

less common forms of quartz useful in the crafts, it is not presumed that all I have mentioned are to be picked up by the wayside; nevertheless many stones that are in every way suitable for utility in the arts can be procured at no other outlay than the trifling cost of cutting and polishing. A further narrative of such as may commonly be met with can be suitably left for a later article.

RAISING THE STANDARDS OF
CRAFTSMANSHIP

IT is believed that nothing has done so much to bring the craftsmanship of this country up to its present dignified position as the conscientious work of the many juries of the arts and crafts societies. The Jury of the Boston society has now been in active service for more than ten years, and the success of its efforts may, to a large extent, be attributed to the fact that several of the present Jurors have been serving since the organization of the Jury in 1900. This means that the general trend of the Jury's basis of judgment has been constantly maintained, while the constant infusion of new Jurors into the body, has prevented its decisions from becoming in any way narrow or unprogressive. For some years past the Jury has presented a report at the annual meeting of the Society. These reports have in the past been so widely quoted that it seems of general interest to publish in full the report submitted to the last annual meeting.

REPORT OF THE JURY.

ANY one looking over the reports of the Jury for the past few years, would notice a distinct change in their tenor. Comment and recommendation in the presence of steady improvement, have taken the place of criticism; and the day seems not far distant when the Jury's report will have to deal more with general conditions of advancement than with particular conditions of criticism.

Not that a high standard of work is immediately to take the place of the present one, but the improvement has been steady and satisfactory and the general average of material submitted to the Jury has been good. There is little work now from people untrained in the knowledge of design and workmanship; there is little left of self-conscious æstheticism; the bizarre has given place to what is saner and the pot-boiling class of objects is rising to higher ground. Greater effort combined with better understanding have led to results which are gratifying and in some cases admirable; witness some masterly examples in silverwork, in jewelry, and in iron, of such distinguished quality that the "commended" tag, the highest praise of the Jury, falls short of adequate expression.

It is this higher quality of work and a recognition of the superiority of the hand over machine-made work, which have brought reputation and success to our Society and drawn discriminating purchasers to our shop; and not the things of less good quality which find a ready sale, and bring in money to the craftman and to the salesroom.

But the progress which we are congratulating ourselves upon, does not mean that a considerable amount of material passed by the Jury and shown and sold in the rooms is not distinctly poorer in quality than it should be; and so it will continue to make the standard for admission of craft work higher, in a steady increasing scale of excellence.

There is no question that what is needed as much as qualities of brain and heart and skillful hand is

constant comparison and association with the best objects of the past; and intelligent companionship with the productions of the master craftsmen of old is surely the best means for advancement: and the Jury cannot too often repeat its recommendation that they should be studied in our Museum, in our own libraries and collections where they are easily accessible.

Our workers do not avail themselves enough of these opportunities. The workers of old faced the same problems which we do today, and the same difficulties; but with a simpler vision and a more direct understanding and deeper feeling. We can at least in studying their achievements wring some of their secrets from them and acquire some of their qualities.

The Committee on Exhibitions has instituted the excellent practice of providing a small group of kindred art of the past alongside of the exhibitions in our rooms, where the two can be compared.

The practice of having different members of the Jury meet those craftsmen who desired criticism upon their work has been much more successfully accomplished by Mr. C. Howard Walker, who meets them every Thursday morning for a personal criticism and illustrated explanation of work brought to him, so giving in detail the opinion already expressed by the Jury. The criticism has thus acquired a unity which makes it much more efficient than under less advantageous circumstances.

The standards have been gradually raised and the workers have risen in response; and the Jury con-

tinues to ask their coöperation in a mutual endeavor to obtain a still higher quality of excellence.

Mr. C. Howard Walker describes the work of the year with the following comments and practical recommendations :

“The work accepted by the Jury during the past year has been of a higher degree of merit than heretofore and as the work has improved the standard requisite for acceptance has been advanced.

“There still exist examples which are the product of new members but which show possibilities of better achievement, and which are accepted under the former standard in effect when the workers needed encouragement more than criticism. This fact accounts for the presence in the salesrooms of some articles which are no better than those shown several years ago.

“But on the other hand, there is a steadily increasing class of work which has not only merit, but distinction.

“It could with considerable justice have been said a few years ago, that scarcely any piece of work in societies' salesrooms had distinction. Originality and artistic expression and good taste were present, but the distinction which comes from the association of these qualities with consummate skill of workmanship was absent. This is no longer the case.

“The work marked ‘commended’ by the Jury during the year has been often distinguished work. The Jury wishes to express its appreciation of the spirit in which its criticisms have been received. In many cases the criticisms have been severe and stated in no

hesitating terms, yet despite this fact there appears to be not only greater confidence in the decisions, but a very sincere effort to meet the standards.

"It is a pleasure to be able to state that there is now an appreciable amount of work being done by some of our contributors, which of its kind cannot be better done elsewhere and which has in addition to skill, elements of marked individuality.

"The character of dilettantism which has been so constantly associated with arts and crafts products is disappearing. This is a sign of sanity and of health.

"Of the various types of work submitted, the work in metal has improved the most; especially in the silver and the jewelry.

"Important orders for gold, silver, and jewelry are now being received and the work is constantly becoming more interesting. The most distinguished piece of work received this year is of wrought iron.

"Ceramics have not advanced materially in merit. The work has always been good, but it is not improving.

"Leatherwork has not advanced. The opportunities for interesting texture patterns, such as those in the Spanish leathers, are entirely neglected, and treatment of surfaces with silver and gold do not appear. The ornament is usually either of a weak naturalistic type, or of the still worse convolutions of the so-called 'art nouveau.'

"Textiles, embroideries, etc., are not of great interest. An occasional piece of fine embroidery appears, but in most cases the work is of an elemental character acceptable only for its tone and color, not for its design or skill.

"Wood carving has improved somewhat. The carved frames have greater refinement and more interesting detail than formerly, and carved chests of similar character to the peasant work of Normandy are now to be found; but of fine, delicate, or elaborate carving there is none, with the exception of a few notable examples.

"Enamels have improved in design and color, but leave much to be desired.

"Glass is rare. Something of the character and simpler forms of the old Venetian glass is desirable.

"Bookwork is of various degrees of merit, very little of it being important.

"The following objects are desired:

"In silver, silver grill work or perforated silver for tea-urn stands, etc., lamp stands under blazers, etc., candlesticks which are ornamented, card cases, cigarette cases and tea caddies.

"Ceramics: New and delicate forms, not to be found in the shops, for tea-pots, sugar bowls, cream pitchers, etc., with the delicate painted decoration in one color, not in a dozen colors. An appreciation of the fact that delicate concave or convex flutings are effective is needed. Especial study should be given to handles and to covers. In many cases, while the decorative painting is good the forms bought of dealers are uncouth. Finer forms, finer clays and finer bisques are desired.

"Leather work: music rolls, portfolios, etc., playing cards cases, rectangular mats as well as circular ones.

"Textiles: woven work which has a pattern (not too large), not merely broken stripes; scarfs with em-

broidered ends; embroidered medallions for appliqué work, etc.

“Wood carving: umbrella handles, decorated handles for useful objects; knife and fork handles; salad spoons; bellows sides with detail that is not coarse in scale; boxes; small cabinets; panels that may be adapted to useful forms, such as cabinet doors, pilasters, drawer fronts, etc., and for centers of chair backs; carved and perforated screens which can also be used as panels such as Japanese Ramas; carved bed posts; posts for pier glasses. Work of this kind can be made into interesting furniture by framing simply. Carved turnings which can be used on furniture.

“Inlays of wood, ivory, metal, mother of pearl, etc., and of every class of work. Very little of this work has been done.

“Engraved metal, like East Indian, Burmese, Siamese or Cingalese work in character but with original design; see also Greek mirrors.

“Ivories in useful shapes.

“Enamels: cloisonnées and champlevé enamels.

“Glass: delicate glass of the Murano type. Venetian glass is becoming a thing of the past, the modern work in Venice is meretricious, yet no finer art existed. There is no reason why this cannot be done here; also engraved glass.

“Bookwork: Lithographic designs, copper plate engraving, plates for head and tail pieces, vignettes, etc.

“Figure work in all materials.”

For the Jury: J. T. COOLIDGE, JR., *Chairman.*

SOCIETY BIOGRAPHIES

SOCIETY OF ARTS AND CRAFTS, DEER LODGE
MONTANA

THE Society of Arts and Crafts of Deer Lodge, Montana, was organized in the spring of 1903.

Mrs. Warder Irwin Higgins founder and president of the society with Mrs. R. Lee Kelley as secretary, Mrs. Hiland A. Sumner, Treasurer, and Mrs. Vonnie Webb offered to give the members free lessons in the following crafts; china painting, lace-making, embroidery, basketry, bead-work and sewing. Small classes in basketry, bead-work, embroidery and sewing met for about one year.

The second year it was decided to have social meetings at the homes once each month and the business meetings and classes at the library hall.

The membership which increased to forty-one persons, consisted mainly of home-makers, who had little time to study any of the arts with the idea of being artists or craftsmen; therefore it was agreed to study art in its relation to the home and the school. "Art does not mean the production of pictures and statues only; it means the practical application of the knowledge of the beautiful to the needs of daily life."

In September, 1905, a year book was printed, the Society, now having for its object the study and promotion of the arts and crafts including interior decoration and landscape gardening, desiring especially

to learn to appreciate the work of the best artists and craftsmen, and to have exhibits whenever possible. Papers followed by discussions were given on Colonial Furniture, Oriental Rugs, Pottery, Basketry, Old China, Old Lace and Embroidery, each attended by an exhibit.

In June the State Federation of Women's Clubs had a large arts and crafts exhibit in Deer Lodge, the first held in the state.

The fourth year was devoted to papers and discussions on Domestic Architecture, Landscape Gardening, Material and Coloring for the House, Harmony of Color, for special rooms, etc.

An excellent exhibit of paintings loaned by the General Federation of Women's Clubs was held, and an illustrated lecture on Flemish and Dutch art was given by Miss Eloise Knowles of the State University of Montana.

During the next year several papers and discussions were given on the "Education of the Home-Maker," and the "Needs of our Schools." *Hopes and Fears for Art* by William Morris was read at the meetings.

Four most excellent lectures were secured—"The Art of Living" by Miss Maude Summers of Boston, Mass.; "The Arts and Crafts Movement," with exhibit, by Miss Mary C. Wheeler of Helena, Mont.; "Industrial Education," by Professor A. J. Condon, Helena, Mont.; "Industrial Art in the School," and exhibit, Miss Alice Dinsmoor, Butte, Mont.

The sixth year of the Society a committee took

charge of a lecture and entertainment course. An excellent exhibit was held consisting of plans of houses and yards, interior decoration, curios, old silver, china and glass, laces, embroideries and textiles and modern handicrafts by members of the Society. Mrs. M. R. Davey of Butte, Montana, gave an exhibit of the work done by students of public schools.

During the past year the Society arranged for two lectures on art by C. B. Armstrong of Idaho Falls, Idaho, "Composition" and "The Meaning of Art." The arts and crafts exhibit was the best in the history of the organization, especially showing some fine examples of embroideries by pupils of Miss Mary Bacon Jones of the Young Women's Christian Association Art School of New York, and from the shop of Robert Jarvie in Chicago, and the Newcomb School in New Orleans.

During the past two years four members have taken up the metal work. Miss Marjorie Catlin who takes orders for buckles, bowls, pins, etc., has designed some beautiful things.

Three of the members have started a correspondence course in art embroidery with Miss Mary Bacon Jones and the tendency is growing for the members to desire to make their own table covers, buckles, bowls, etc.

The program for 1910-11 will consist of papers and talks on the various arts and crafts with a small exhibit every month to illustrate the subject of the discussion. As many of the members of the Arts and Crafts Society are also members of the

American Woman's League and are entitled to free correspondence lessons from the Peoples University, it is expected that classes will be organized very soon in china painting, art embroidery, leather work, metal work and many other crafts.

The officers of the Society are as follows; *President*, Mrs. Marvin Trask; *First Vice-President*, Mrs. H. E. Stetson; *Second Vice-President*, Mrs. S. S. Koehler; *Secretary*, Mrs. Harry G. Willard; *Treasurer*, Miss Zella Hayes; *Corresponding Secretary*, Mrs. Warder Irwin Higgins.

The Standing Committees consist of Program, Membership, City Beautifying, School Improvement, Exhibition and Banquet.



ANNUAL CONFERENCE OF THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES

THE Executive Committee has voted, in accordance with the wish of a large majority of the societies which voted on the question, to change the date of the Annual Conference from the last week in June to May 19 and 20, immediately following the Convention of the American Federation of Arts, which closes in Washington on May 18. A meeting of the American Association of Museums is to be held in Boston commencing on May 22, so that the date selected for the League conference seems fortunate. Further notice will be sent League members by mail, and the program will be published in the May issue of HANDICRAFT.

EDITORIAL

IT is hoped that the changes which have been made in the physical appearance of HANDICRAFT will please our readers. The new year starts with many expressions of hearty good will and it is the hope of the Editors to make the magazine so much better throughout Volume IV that any doubt as to its permanency may be dispelled before the words of greeting to the readers of Volume V are written.

It is the intention to make HANDICRAFT as broad in its scope as its limitation of size and field will permit and every effort will be made to make its interest as wide territorially as the condition of the handicraft movement allows.

The Editors will always welcome suggestions as to subjects to be presented in HANDICRAFT and friendly criticism will be appreciated.

. . .

THE present general criticism of the post-office, which has been precipitated by the request of Postmaster General Hitchcock and President Taft for increased rates on periodical advertising, has a very distinct interest for the craftsman.

With the original question, namely, the increase proposed for second-class or periodical literature, we do not care to deal here: but in the more vital questions which that attempt at increased rates has brought up, the craftsman has an interest at stake. This interest is that of a man who uses the post-

office much and who could use it more if he were allowed to. A comprehensive enlargement of the scope of the post-office department along approved modern lines (such a development, for instance, as England, France, Germany, Italy, Switzerland, Australia and other countries have tried and found workable,) would not only help many craftsmen to-day, but would enable many others to live in the country, where they want to go. The craftsman should be vitally interested in a phase of modern business which is absolutely impartial in its dealings with its patrons.

To preserve the good features of this great public service institution, and to enlarge its facilities should be the care of us all, and we believe that out of the turmoil of this criticism a much more efficient post-office will emerge. It is earnestly to be desired that we have, and soon, a parcels post of adequate extent and facilities; that the whole matter of payments to the railroads, on which hinges the supposed deficit, be raised from its present misty obscurity and made plain so that the people may see just what the facts are; that the reason why practically all the world's post-office departments pay a revenue while ours suffers a deficit may be fully presented in detail and not in the *ex parte* statements of the Postmaster General; and that it be clearly proved that the proposed increase in second-class rates would not do more damage than good. These questions concern the post-office as a whole, its methods and conduct with reference to the service it renders, and they bring up for discussion the very organization

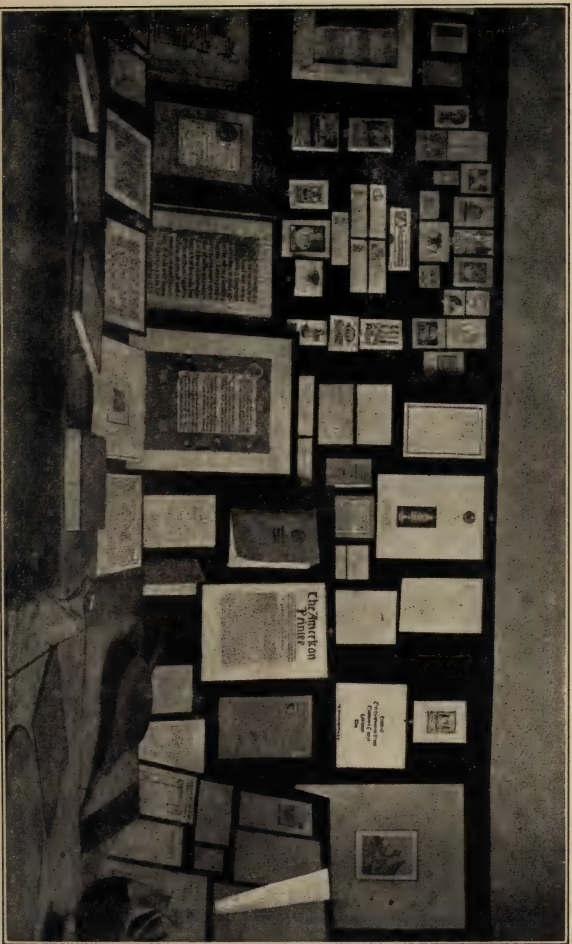
of the department. It may be that the present organization is adequate and as good as possible; it may be that the proposed non-partisan "Director of Posts" with the divorce of the department from all connection with party politics is the correct solution. But it is beyond cavil that the post-office has grown, partly through carelessness, partly through cunning, to be the formidable adjunct of various political parties, while the service has not kept step with the demands made upon it.

We urge upon all craftsmen who realize the importance of a strictly non-partisan, efficient, progressive post-office to use all means in their power to bring to the attention of the Congress (and various means will suggest themselves to different persons) the great necessity to the business and social life of the craftsman, to the intellectual life of our people, of such a radical readjustment in the post-office department as will result in a postal service at least as good as that enjoyed by our fellow craftsmen in Europe. R.



WITH THE SOCIETIES

BALTIMORE: The Handicraft Club of Baltimore held its Annual Meeting on the evening of Saturday, February 25, at the residence of the President, J. Hemsley Johnson, Esq. Before the business meeting, Dr. Hans Froelicher, Professor of art criticism at Goucher College, gave a most interesting address on "Style." The encouraging



Part of the Travelling Exhibition as shown at Deer Lodge, Montana.

growth of the Club along several lines was reported, especially that of the Shop, the sales showing an increase over the previous year of $30\frac{1}{3}\%$, and the December sales an increase of 47% . The officers for the year are *President*, J. Hemsley Johnson; *First Vice-President*, Thomas C. Corner; *Second Vice-President*, Louise Dawson; *Recording Secretary*, Sarah Ireland; *Corresponding Secretary*, Emily E. Graves; *Treasurer*, Laurence H. Fowler.

Following the example of several of the societies, the Club will hold an auction, to take place April 27. The Travelling Exhibition of the National League is in Baltimore the last week of March, and an exhibition of silver, the work of several individual craftsmen, beginning the same date, will continue through April 14. On Saturday evening, March 25, Mr. Theodore Hanford Pond will give an illustrated address on Handwrought Silver.

. . .

BOSTON: The Society of Arts and Crafts held during March its first special exhibition of photographs, modelling and wood block prints. Numerically the photographs made the most important exhibit, prints being shown from the Misses Allen of Deerfield, Joseph P. Loud and May Hallowell Loud, Lois L. Howe, Ernest M. Astle, Alice Austin, Edgar I. Evans, Helen M. Murdock of Boston, Paul Fournier of Columbus, Ohio and George W. Bacon of Wyncote, Penn. The iron lock described in the last issue has been shown during March at the Copley Society's retrospective exhibition of Decorative

Arts, being one of the very few pieces of modern workmanship shown.

. . . .

DEER LODGE: The second annual Banquet of the Society of Arts and Crafts was held at the College of Montana on Friday, February 24. A musical program was given from eight to nine, then the members and their guests repaired to the dining room where a sumptuous feast had been prepared. The toasts by the ladies and gentlemen were witty and brilliant, the program being as follows: Toast Mistress, Miss Margaret Gothlin; "Welcome," Mrs. M.W.Trask; "Madam President," Professor Daniel Leary; "Our Guests, the Gentlemen," Mrs. H. R. Fancher; "The Ladies," Dr. R. Harmon-Ashley; "Arts and Crafts in the School," Miss Emagene Trafford; "Our Club House," Mrs. W. I. Higgins; "Toasts," Rev. F. E. Bancroft.

. . . .

DETROIT: There is current at The Society of Arts and Crafts in Detroit a very large and interesting exhibition of book-plates, containing several thousand plates. The Detroit Society has been very much gratified with the responses which have been received and wish to express especial thanks to Mr. Sheldon Cheney, Secretary of the California Book-Plate Association, for his most invaluable assistance. Some of the collectors have sent large exhibits, notably Miss Margaret Kearsley of Detroit, Mr. Walter Conway Prescott, Mr. Sheldon Cheney and Mr. T. Henry Foster. It would be impossible to mention all the

individual exhibitors, but among the best known are: Frederick Spenceley, Frances Delehanty, Frank Chouteau Brown, Bruce Rogers, E. H. Garrett,



A.M.E.

1907.

Book-plate by A. McEwen.

Eleanor Walls Plaw, George Wolfe Plank, C. Valentine Kirby, William Edgar Fisher, A. N. McDonald, Wilbur Macy Stone, A. W. Clark, Claude Bragdon and many others.

From various sources have come fine collections of the work of the late E. D. French, totalling about seventy-five plates, and forming the nucleus of an unusually fine and varied collection, in which all styles and methods are represented. G. W. Plank



Book-plate by A. McEwen.

has a collection of charming wood-cuts, excellent examples of this delightful art. Frederick Spenceley has sent nine signed proofs of his beautiful engraved plates; Frances Delehanty has a group of unusually decorative plates, photo-gravures and wood-cuts. Claude Bragdon is represented by numerous plates, simple in design and treatment, but very decorative.

One would like to write in detail about the dainty engravings of E. Garrett, some fine etched plates of Bertram Goodhue, elaborate pictorial plates by Jay Chambers, C. Valentine Kirby, and many others; but to give them adequate treatment would require



Book-plate by A. McEwen.

far more room than is at our disposal, so almost a bare enumeration must suffice. Mention must be made of a very interesting collection of wood-cuts and sketch designs sent in by Marshall Fry, the work of his pupils in the class 1909-10; these are very characteristic of the simple and effective style of wood-cut used by Gordon Craig and others.

Among Detroit designers may be mentioned Herman Hager, Alexandrine McEwen, F. C. Baldwin and J. Edward Liggett; the local collectors who have sent exhibits are Miss Margaret Kearsley, who has one of the well known collections in the country, Mrs. Walter Russell, who has a large number of interesting plates, Mr. Henry M. Utley, librarian of the Detroit Public Library, and Mrs. Emory Wendell.

The exhibition as a whole is one of the largest and most representative which has ever been held in this country, and the salesroom of the Society adapts itself admirably to the purpose of such an exhibition. The Society is arranging for a number of special evening meetings for various clubs and societies who are interested in the subject. The exhibition on the whole has proved one of the most interesting and valuable which has ever been held by the Society. A VERY fine exhibition of the work of Mr. Arthur Stone ended on March 5. The gem of the collection was a tall silver vase decorated with a rich design in gold inlay, a very beautiful piece of work. There were also a cream jug and sugar bowl, decorated with a charming design chased around the edges; a number of bowls, plain and decorated; a pair of very ornamental asparagus tongs and a fine exhibit of flat ware. This exhibit attracted a great deal of attention, and shared with the book-plate exhibition in the very general interest which the public takes in the Society at this time.

DETROIT: The closing lectures in the course on "Design in Fine and Industrial Art" by Professor

Walter Sargent were delivered on March 3 and 17. These lectures were given under the auspices of the Detroit Society of Arts and Crafts and were very largely attended by students, young architects, typographers, teachers and others.

Under the auspices of the Social Committee of the Society, Mr. Joseph Lindon Smith of Boston gave a lecture on "The Discovery and Opening of a Royal Tomb in Egypt." The lecture was illustrated from drawings and paintings by Mr. Smith and was given at the Church of Our Father on March 7.

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HARTFORD: The Arts and Crafts Club had a delightful meeting in February at the studio of Mr. Herbert Randall, who gave an informal talk upon "Primitive Industries of Plymouth Colony" which was illustrated with many objects from his large collection.

. . .

HAVERHILL: We are glad to welcome into the League the Arts and Crafts Society of Haverhill, Massachusetts, which was organized in May, 1910, and applied for membership in the League in March. Its first annual meeting was held on March 8, at the Public Library, and the reports showed that much had been accomplished during the first year. Classes have been held in several crafts and a considerable amount of permanent equipment is already acquired. Ten meetings have been held during the year, all of which were well attended. HANDICRAFT extends hearty greetings to the Haverhill craftsmen.

MINNEAPOLIS: The Society of Arts and Crafts held a meeting on February 12, at the Industrial Shop where a talk was given by Mrs. H. C. Olberg on "The Use and Abuse of Flax." The talk was illustrated with flax in various stages from the raw product to the woven goods, a Norwegian girl weaving at the loom. Such practical talks are sure to give people a better understanding of the nature of the materials in which they work and should be of distinct advantage.

NEW YORK: The annual Entertainment of the National Society of Craftsmen was held on Monday evening February 27.

EXHIBITIONS INCLUDING HANDICRAFT WORK

APRIL

BOSTON: *The Society of Arts and Crafts*, 9 Park St. Ecclesiastical Work.

20-29. Pottery.

DETROIT: *The Society of Arts and Crafts*, 122 Farmer Street.

Exhibit of the handicraft workers of Peterborough: Basketry, Rugs and Reticelli cut work.

PHILADELPHIA: *Arts and Crafts Guild*, 235-237 South Eleventh Street.

3- Furnishings for Country Houses.

3- Baskets.

HANDICRAFT

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

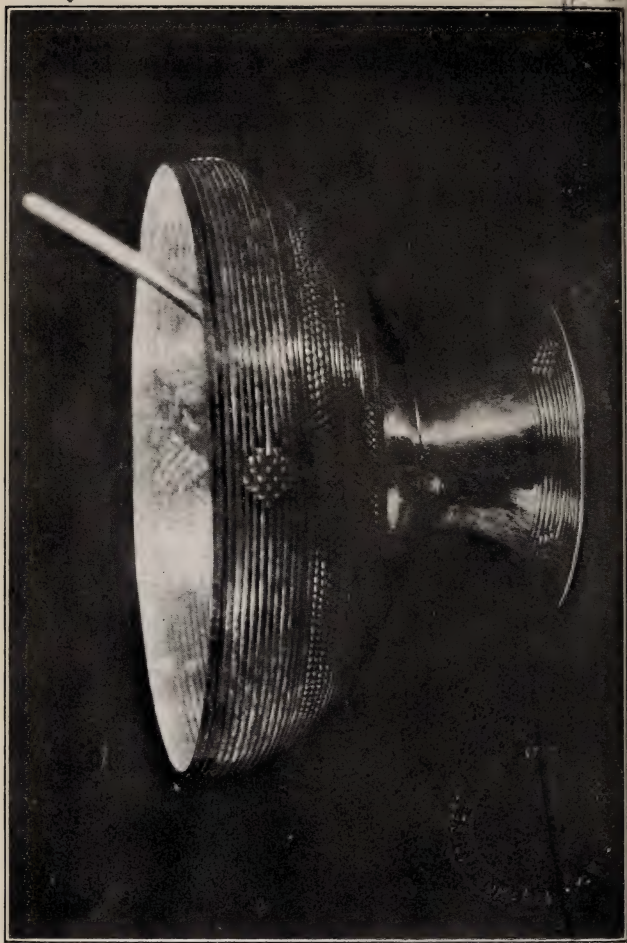
III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

...

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”



HANDICRAFT

VOL. IV

MAY 1911

NO. 2

THE TILE FLOORS IN ST. PAUL'S CATHEDRAL, DETROIT

MARIAN V. LOUD

THE Episcopal Cathedral of St. Paul's, Detroit, of which Messrs. Cram, Goodhue & Ferguson are the architects, is intensely interesting, not only as a beautiful example of modern Gothic architecture, but also, to the craftsman especially, on account of several striking features of its interior. The reredos, choir-stalls, pulpit, in fact all the furniture of the chancel, is of carved wood, done in the style of the finest Gothic traditions; a very notable piece of work. This reredos will be familiar to all Boston readers of HANDICRAFT as it was on exhibition there at the Museum of Fine Arts before being sent to Detroit. The large east window, made by Heaton, Butler & Bayne of London, is a beautiful piece of glass mosaic, decorative rather than pictorial; filling the whole end of the church with a wonderful glow of color, of which the predominant tone is a rich turquoise blue. And finally, the tile floor, the subject of this article.

It is interesting to know that the Pewabic Pottery won the contract for supplying this floor tile in open competition with the best potteries in the country; and while the window comes from England and the

wood-carving from Boston, the tile is entirely a product of Detroit.

It speaks well for the genius of the architect and the catholicity of the Gothic style, that all these different elements blend into a whole whose essential unity is enhanced, rather than impaired, by them.
EDITORIAL NOTE.]

ONE of its most notable art achievements has been given to America by Mary Chase Perry and Horace J. Caulkins, in the floors of St. Paul's Cathedral, Detroit, Michigan.

Although departing from long established conventions in paving, they have maintained, consistently, the spirit of the Gothic period, in which style the church is built.

In the three main porches, the square six-inch unglazed tile in soft buffs and ambers, set with the wide grouting characteristic of Pewabic work, give the impression of breadth and stability suitable to the entrance of such a structure.

Unity of design is not sacrificed by the variation in the paving of the Hancock Avenue porch. Four inch natural clay tile are set with modelled inserts. The border, together with those of the other porches are essentially Gothic, consisting of simple arrangements of squares and triangles, in varying tones of brown, soft green and the quiet blue which gives the key-note to the whole design.

Standing within the doors of the nave, one is impressed, at once, with what sympathy the designer has worked with the architect. Deeper in tone and

smaller in size than the tiles of the main porch from which one has entered, they seem to increase the breadth of the aisles and the loftiness of the ceiling. One is led forward by the narrow border and the instinctive spotting of blue throughout the field until he stands at the steps of the choir.

From this point the design is taken up in glazed tile. The delightful irregularities of the handpressed tile add to the beauty of the ivory and brown tones of the field, bordered by large Gothic triangles in mellow green and blue. Three panels, set diamond-wise occupy the middle line of the aisle. In the center of each lies a twelve inch tile bearing in low relief an angel form, while the borders are made up of tiles modelled in ecclesiastical designs. The blue note which we have been following is nearly submerged in the clouding of the brown and green of these angel panels, but is sufficiently present to keep us expectant.

Stone steps lead to the Outer Sanctuary, where an ivory and brown field, set diagonally, with modelled inserts, and a staccato border of vivid blue oblongs alternating with square three-toned modelled tile, prepare us for the glory of the Inner Sanctuary.

A magnificent border of iridescent tiles, bearing various types of crosses, lies between the Outer Sanctuary and the Holy of Holies, significant of the human sacrifices requisite to spiritual attainments.

On a field of blue—as blue as those starry ceilings of old Egypt—lies the cross, glowing with the marvelous hues of Pewabic lustre. A halo of tiny tiles in antique gold lies upon the arms of the cross, while

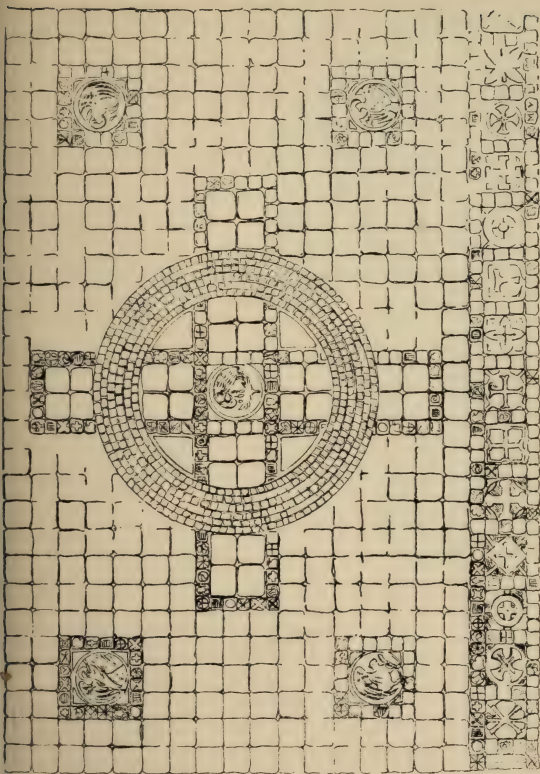
the very heart from which the whole design radiates is an iridescent disc bearing the form of a pelican feeding her young with drops of her own blood, symbolic of the mother church sustaining the young churches. Panels bearing the symbols of the four Evangelists lie to left and right, while other panels in iridescent tiles complete a design leaving nothing to be desired in form, color or religious feeling.

Nowhere in the world, we believe, does there exist a floor bearing the slightest resemblance to this of St. Paul's. Perhaps its closest relationship, and this in feeling only, lies with the exquisite mosaics in the ceiling of the Tomb of Galla Placidia, Ravenna. In the one, stately forms move across the vault of Heaven's blue; in the other the cross with its golden halo glows in the blue of infinite space, symbolic of human life and its divine aspirations.

NOTES ON THE TILE

The tile in general are characterized by freedom in the fashioning, having an undulating plane on the surface, with softened edges and corners. All the irregular shapes were cut in the clay, being made from templets during the progress of the laying, when necessary, so that there was no chipping or cutting of the finished, burned tile.

In the unglazed portions aside from the clay colored by nature, those of deep tones like blue or green were composed of solidly colored body, no-slip glazes being employed. Frequently the harder or lighter burning gave great play of tone to these surfaces, often running from a light, greenish-blue to a deep,



Design for Floor of Sanctuary, St. Paul's Cathedral, Detroit.



"Pelican" Tile.

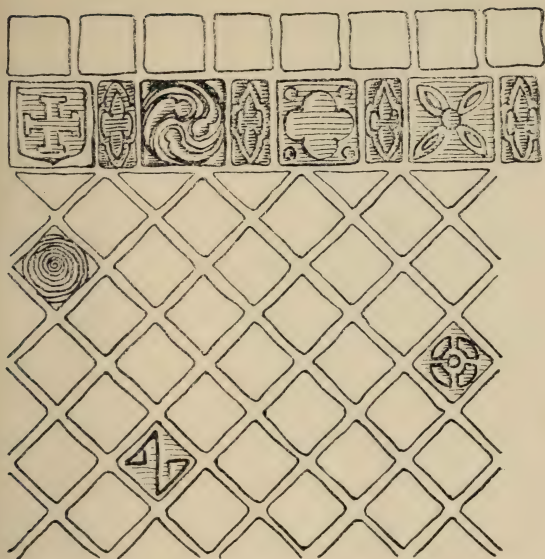


"Forbidden Fruit" Tile.

dull blue in the same tile. When laid, the slightly uneven surface, besides giving texture to the whole mass in appearance, also gives a feeling of security or "tooth" beneath the feet; which, as the bishop of the diocese expressed it, makes him feel "that he is not about to slip or slide."

In the glazed tile, the color effects are gained mainly by the management of the glazes, chiefly in the use of combinations, sometimes by using two tones of one color, or by superimposing a thin glaze of one color over another, allowing the under glaze to show through, quite in the order of using oil paint on a canvas. Frequently three glazes are used in this way by firing each time between the application of the glaze. In the aisle of the choir especially, the border and center panels are full of color, yet always in subordination to the dominant ivory and brown of the entire field.

The process followed for the production of the tile with designs in relief, was the most simple one, that



Tile in Outer Sanctuary.

Plain tile, ivory and brown. Decorated tile, ivory, brown and green.
 Small decorated tile in border, deep blue.

of direct modelling where only one or two were to be used, or, where many duplicates were required, a plaster mold was made, and the tile were pressed. In the case of the Pelican in the Sanctuary center, a great number were made, one after another, before the one which seemed right in color, brilliance and iridescence was secured.

In laying the tile, the test was always followed of

noting whether a given group of tile tied together well, or whether any one refused to stay in its place; in which case it was immediately discarded, or removed to another position where it would relate itself more harmoniously with its neighbors. This meant a constant oversight of the tile layers, who, thanks be to them, fortunately worked in sympathy with the spirit of the undertaking, even though oft times with most untraditional methods of tile setting. It has been asked how the scheme for the general design was worked out, and the infinite number of shapes and patterns developed. It would almost seem that the idea worked itself out, or "grew" of itself. After letting the general plan of the floor shapes and areas of the different portions simmer in mind for several weeks, together with much reading and sketching of the various emblems and symbols of Christian art, resolutely letting alone entirely all modern efforts, and closing one's mind and eyes to currently acceptable traditions with their purely decorative intent, the conceptions of the best period of ecclesiastical decoration soaked in, and fairly imbued one with their spirit. Then the general treatment of the whole floor, together with the detail, and the various designs, rearrangements, and conventionalizations of world-old subjects, suggested themselves freely and quickly, so that after all, the entire outline and cartoons were hastily sketched in, in half a day. Thereafter there was no sense of worry or difficulty in the execution of the main idea in mind, nor were any changes made during the progress of manufacturing and installing. In other words,

it was a notable example of the actual work having been finished by the time the design was clearly and theoretically defined in mind. From that point on, the carrying out of the idea was perhaps merely skilled labor, or artizanship if you will.

AS TO CLOTHES

HUGER ELLIOTT

WELL," said Common Sense, "suppose your statement to be true. Though it's not my personal conviction, let us state that modern costumes are ugly. And of course without any reservations I'll agree that things in general should not be ugly. Now—what are you going to do about it?"

"Why, start at the foundations," said the Artist.

"Train the children to love things artistic, and—"

"Beautiful theory," interrupted Common Sense;

"and the children will prance home and admire their mothers' and big brothers' clothes, no matter what may be the fashion."

"But I'll train their taste—"

"And what constitutes Taste?" snapped the Cynic.

"Are you going to set yourself up and say 'Such is good and that other bad taste'? Do not the fashionable fools of every age think their clothes just the thing—and smile at the blindness of former swells?"

"Perhaps not," put in Common Sense, "but I imagine they thought theirs the most comfortable, and didn't worry much about their relation to abstract laws of beauty."

"Unconsciously, at least, they certainly did," cried the Artist. "Look at the Greeks and at the people of the later Middle Ages—two periods where the love of beauty pervaded all things—there we find the most beautiful clothing."

Common Sense grinned at the Cynic.

"Wouldn't you like to see my rotund person draped in a toga—a foot off the ground in front and trailing in my graceful wake?"

The Cynic grunted, "Or my lean shanks in Robin Hood's tights!"

"But that's just it," burst in the Artist. "Did we wear clothes that showed how far we have fallen from the perfect figure, it would be an incentive to the development of the body. What's the use of striving after a good figure, when it's all in the hands of the tailor or dressmaker?"

"And do you suppose," said Common Sense, "that we can't tell a good figure when it passes?"

"I'm not sure," said the Artist, "and if you can, it's just its rareness that makes a fine figure noticeable. But our standards should be such that it would take the passing of an Antinous to attract attention. Carlyle says somewhere that it is useless to expect children to be born with fine figures when their mothers daily pass such monstrosities as we erect in bronze or marble to our great men. How can we know what good figures are, when our arms and legs are cased in garments as formless as stove-pipes—the lines of the figure interrupted or hidden by badly placed belts or meaningless flaps—"

"Phew!" commented the Cynic. "Catch your breath. What shall we wear? Seamless hygienic clothing?"

"Theoretically," the Artist continued, "there are only two beautiful forms of clothing: those so loose and flowing that they will reveal the outlines of the

figure whether in motion or repose, and those fitting close enough to show every muscle. Of course accessories may be added; cloaks and such things to give flowing lines: one of the charms of a woman in a trailing gown. Why do we never see a man who adds to the beauty of a scene?"

"Would you have men take that privilege from women?" asked the Cynic.

"It's not a question of taking it from women—why shouldn't *we* be ornamental, as far as possible? Take a man in a frock coat and silk hat—he's a blot on any landscape—even in the midst of the most conventional surroundings. He adds to the hideousness of a brown-stone front—"

Common Sense coughed. "If I remember rightly, only yesterday I saw you in those—"

"Well," and the Artist reddened slightly, "I had to wear them. If I wish to keep in touch with certain friends to whom correct costume is a sacred thing, I must dress as they would have me."

"I wouldn't have such—" began the Cynic, But the Artist plunged in.

"Yes, you would have such friends. It is not their fault, but simply that they are over-ruled by convention. They would receive me even if I went to dinner in my favorite costume—"

"What is—" Common Sense tried to interrupt.

"But it is kinder to them to appear in a dress that will not have to be explained to their friends. And besides one does not want to make one's self conspicuous."

"Not even to reform the world," sneered the Cynic.

"Willingly, if that would do it. But I wasn't born yesterday. Therefore I am going to begin with the children, and—"

"Poor things!"

"And live in the hope that a gradual reform may work itself out from the inner consciousness of the people. Educate their feeling for beauty to such a state that they will develop practical common sense clothing that will be beautiful as well."

"But our clothes are so practical now," protested Common Sense. "Take your favorite fourteenth century dress. Probably the picturesque youth who owned one of those lovely doublets owned no other. Think of the sanitary condition when he had worn it a year or so—"

"You needn't invoke Hygiea," put in the Artist, "when you approve of corsets. As yet beauty has no say in clothes, but health should be considered; and how, in this age of doctors, such a menace is allowed to exist, is beyond me."

The Cynic smiled sourly. "The women are their best paying patients," he said, cryptically.

Common Sense went on. "As to health, our clothes are 'way ahead of those old-time ones. How convenient they are! We can have daily changes at small cost, and know ourselves to be fresh and clean. We have cleverly contrived means of keeping warm in winter and cool in summer; easily changed garments for different functions—"

"And mostly unnecessary" cried the Artist: "just part of the useless formalities with which we lumber up our lives. And as for being clean, as well as

beautiful—take the Japanese. They bathe three times a day, and have time for it, as they have but a simple garment or two to slip on, and those artistic. Think of the time and temper involved in wrestling with collars and ties, shoes and gloves. And ugly! I tell you, if you could once see with eyes freed from the blindness of long habit, the ugliness of modern clothes would shock you. Put the Apollo Belvedere in a frock-coat and silk hat; or imagine a man in evening clothes in one of Corot's landscapes! And just to show you how custom blinds the eyes, look at a Gibson drawing of twelve years back, and see how foolish the women's clothes look: yet at that time we thought them Grace personified. I usurp the place of the Cynic here when I see a woman sailing along in conscious pride, decked in the latest Paris creation, and realize that five years hence a picture of herself in that rig will give her a spasm."

"That's true," assented Common Sense. "But not of men's clothes."

"Every bit," said the Artist, "only our fashions don't change so rapidly and are therefore not so noticeable. And I suppose you've never realized why men don't wear colors."

"Ah!—well—because it wouldn't be the thing."

The Artist smiled grimly. "It's because the forms of our clothes are so ugly that to put them in color, where the form would be noticeable, would shock even the most inartistic. Can you picture a pair of scarlet trousers? Yet scarlet trunks are not at all offensive, having the shape of the leg."

"But when the leg is bad?" suggested the Cynic. "That brings us back to my statement—that did our clothes suggest the body in any way, those bodies would improve. And this mock-modest disregard of the body! It shows how the early Christian aceticism still holds, that though we may praise the beauty and strength of a man's face, to mention the same qualities of his legs would call forth reproof. We have to live in these material bodies, so why not have them as beautiful as possible in themselves and in the clothes we put upon them."

Common Sense nodded. "Yes—yes. But how?"

"Train our children's taste—not to mention their bodies: that will help the problem in the future. Free our tailors from foreign subservience: isn't it time we did a little dictating in fashion as well as in other things? Teach them structural anatomy that they may produce clothes which have some little regard for the articulation of the body. For instance, when we sway, our body moves upon the hips as upon a pivot. There is a proper point of emphasis. Don't cover it up with flapping coat or squeeze it out of shape with corsets. Have you ever noticed a United States sailor? How well that detail, at least, of costume making is emphasized?"

The Cynic pretended to hide a yawn.

"I'll get a sailor-suit tomorrow," he announced.

The Artist laughed, and knocked the ashes from his pipe.

"Anyway," he cried, "there's one thing you can't deny. For a reputed reasoning, sensible people, does it not seem inconsistent that we should clothe the

body with garments which, the very moment they begin to take the shape of that body, are declared to be 'baggy' and 'out of shape' and are rushed to the tailor's or dumped on the old clothes heap?"

Common Sense rose, casting a commiserating glance at the Artist. "What a dreamer! Wants fashion to be logical," he said.

And taking the Cynic's arm, the two turned away. "All the same," the Artist called after them, "you know that I'm right in Theory."

THE COPLEY SOCIETY'S
RETROSPECTIVE EXHIBITION OF THE
DECORATIVE ARTS, BOSTON

THE Copley Society has once more performed a distinct, although too largely unappreciated service, to the art lovers of New England through its remarkable exhibition of the Decorative Arts which closed on March 30. The exhibition represented an untold amount of work on the part of a large committee whose sole regret could be that the exhibit should prove a source of loss, rather than the hoped-for means of adding to the funds of the Society. Surely Copley Hall never looked lovelier than on this occasion, with the walls entirely covered with rare and beautiful tapestries of the different periods, so skillfully hung as to give an effect of unity and of blending tones. The fifteen hundred or more rare objects were mostly shown in cases which had been made especially for the purpose, as at the arts and crafts exhibition of 1907, lending a harmonious effect which is impossible when borrowed cases of different styles and colors are used. It is impossible to describe in any detail the large number of articles representing all of the decorative crafts, but readers who are interested will find the handsome catalogue with its numerous illustrations useful and full of information; copies of which can, it is believed, still be secured of the Copley Society. The range of the exhibit can perhaps best be shown by noting that the catalogue is divided under the following heads: Paintings, Armor,

Sculptures, Tapestries, Silver, Sheffield Plate, Pewter, Bronze, Brass and Copper, Iron Work, Prints, Original Drawings, Furniture, Early Colonial Furniture, Samplers, Brocades and Embroideries, Jewelry, European Porcelain, Oriental Porcelain and Pottery, Oriental Persian Pottery, Glass, Books and Bindings, American Dress, Miniatures, Lace, Fans, Miscellaneous. Such a list indicates a very wide range and when it is realized that most of the pieces shown were of the so-called museum standard, the wealth and beauty of the exhibition as a whole, and in detail, may readily be imagined. The collector in almost any branch of art was certain to find something of interest. Many of these objects were unknown to collectors, not having previously been shown publicly, while the retiring disposition of many owners was shown by the numerous "lent anonymously" labels.

It is hoped that HANDICRAFT may later publish short descriptions of different sections of the exhibit. Such a series of criticisms had been arranged for this issue, but through an unfortunate series of events has been unavoidably delayed.

THE AMERICAN FEDERATION OF ARTS

THE second annual convention of the Federation is to be held in Washington, at the Willard Hotel, on May 16, 17 and 18 and the program is of such general interest that we give it in full for the convenience of our readers.

PRELIMINARY PROGRAM OF THE CONVENTION OF
THE AMERICAN FEDERATION OF ARTS
WASHINGTON, D. C.

The second annual convention of the American Federation of Arts will be held in Washington on May 16, 17 and 18. The sessions will be held morning and afternoon at the Willard Hotel, which will be headquarters for the delegates.

May 16.

First Session: The Federation.

Address of Welcome; Reports of the Secretary and of the Treasurer; Reports of Chapters; Address of the President; Reports of Committees; Nominations.

Second Session: Industrial Arts

Advertising Art, Frank Alvah Parsons; A National School of Industrial Art, Leslie W. Miller; The Future of the National Gallery of Art, Charles D. Walcott.

Evening reception at a private residence.

May 17.

First Session: "Team Work."

The Federation as a Clearing House for Art Museums, Henry W. Kent; Coöperation with Women's Clubs, Mrs. E. W. Pattison; Travelling Exhibitions as a Means of Coöperation, Leila Mechlin; Art in the Schools, Henry Turner Bailey.

Second Session: Art for the People.

The Relation of Sculpture to Landscape, Lorado Taft; The Art Outlook, John W. Alexander; American Handicraft, Huger Elliott; Pageantry, George Pierce Baker.

The Octagon will be open to visitors from 8 to 11 P.M.

May 18.

First Session: Art Education.

The Knowledge of Form in its Relation to General Education, Col. Charles W. Larned; Architectural Training in America—First paper, Lloyd Warren, Second paper, A. D. F. Hamlin; Roman Tradition in American Art, William Laurel Harris.

Second Session: Art and the Citizen.

The Value of State Art Commissions, Walter Gilman Page; Town Planning in England, Raymond Unwin; The Artist, the Architect and the Client, Edwin H. Blashfield.

An evening reception will be given the delegates at the Pan-American Union, the beautiful new home of the International Bureau of American Republics, to which members of the Diplomatic Corps and

prominent Government Officials will be invited. At the time of the convention a collection of enlarged photographs of important works by American sculptors, assembled by the National Sculpture Society for circulation by the American Federation of Arts, will be on view in the Corcoran Gallery of Art.



ANNUAL CONFERENCE OF THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES

THE Annual Conference of the League will be held in Boston on Friday and Saturday, May 19 and 20, 1911, with additional business sessions on the following Monday if necessary. These days were selected because they immediately follow the Convention of the American Federation of Arts, which closes in Washington on the 18th, and precede the meetings of the American Association of Museums which open in Boston on May 22. It is not possible to give a final program at this time but the sessions on Friday will be held in the lecture room of the Museum of Fine Arts with an address of welcome by Dr. Arthur Fairbanks, Director of the Museum, and the President's address by Professor H. Langford Warren. The rest of the day will be given over to reports and discussions, with probably an address at four o'clock to be followed by an informal reception at the Museum.

On Friday evening an illustrated lecture will be given by Mr. Joseph Lindon Smith on "A Great Hindu Festival at Madura, Southern India."

Saturday morning will be devoted to business and the afternoon session will probably be held at Cambridge with an address by Professor Hugo Francke on the collections of the Germanic Museum.

TRAVELLING EXHIBITION

THE Travelling Exhibit for the coming year will include silver, jewelry, wrought iron and wood carving. Certain limitations will have to be placed on the size of articles to be submitted, the larger pieces being represented by photographs. It is urged that every Society in the League be represented in the next exhibit. Articles intended for the exhibit must be delivered at 9 Park street, Boston, not later than June 15, charges prepaid.

SOCIETY BIOGRAPHIES

THE ARTS AND CRAFTS GUILD OF PHILADELPHIA

THE Arts and Crafts Guild of Philadelphia, formerly The Dædalus Arts and Crafts Guild, had its beginning in annual holiday sales held by a few students from the Art Department of the Drexel Institute.

At first these sales were held in rooms hired for the purpose, but three of these students having taken studios at 239 South 11th Street, in 1904 the sale was held there. These studios formed the nucleus of the present arts and crafts guild houses. The next year, 1905, the house adjoining 239 South 11th Street was rented and the permanent Sales Room established on the ground floor. Since then two more houses have been added, so that the Guild property now comprises sixteen studios and two ground-floor communicating shops.

Last winter it was decided to incorporate the Guild and to change its name from The Dædalus Arts and Crafts Guild to The Arts and Crafts Guild of Philadelphia. The incorporation proceedings are now under way.

The membership of the Guild is divided into:—

Guild Members: crafts workers whose work-rooms are in one of the Guild houses, and whose work has passed the Jury.

Contributing Members: crafts workers from outside the Guild whose work has passed the Jury.

Associate Members: non-workers who are, never-

the-less, interested in the work of the Guild and its aims and welfare.

Honorary Members: members of the Jury and others who have given voluntary service in the running of the Guild.

The government of the Guild is in the hands of the Executive Committee, consisting of a President, Vice-President, Treasurer, Secretary and two others elected at the annual meeting of Guild members.

The Shop is in charge of a manager who is responsible to the Executive Committee.

There is also a Guild Jury, consisting of a Chairman elected annually by the Executive Committee and several other members; architects, teachers of design and craft workers, elected by the Executive Committee and the chairman of the Jury. No article is accepted for sale in the Shop until it has passed the Jury. The Jury meets every two weeks and its endeavor is to keep the standard of design and technique as high as possible, taking into consideration the possibilities and limitations of the medium employed. The verdicts of the Jury are carefully recorded so that any craftsman may on application have the benefit of a just and impartial criticism.

The Executive Committee meets every first and third Monday in the month to transact Guild business.

Classes in various branches of craft work are held in the different work rooms. It is hoped eventually also to inaugurate a course of lectures on pertinent

subjects. List of crafts represented by Guild members: book-binding, portfolio work, leather work, jewelry, metal work, illuminating, stencilling, stained glass, wood carving, embroidery, modelling, pottery, basketry, weaving, decorative illustration. Special exhibitions are held from time to time and are helpful to the crafts workers as well as interesting to the public.

The opening on November 14 of the recently acquired addition to the Shop, was marked by an exhibition and sale of jewelry, pottery and lace work, which lasted until December 31. As the Shop's capacity is doubled by the new enlargement it offers increased opportunities to crafts workers for the intelligent and appreciative display of their work.

THE WILLIAM MORRIS SOCIETY, COLUMBUS, OHIO

THE Art Crafts School in Columbus, Ohio, is in the midst of a successful season, and a season that seems to point ahead to many seasons of greater success, greater in the sense of increasing forces and broadening influence. The school is at present not large, which is just as well for things comparatively new that are feeling for their proper way of useful expression. But it contains already, quite as completely as it will ever contain them, those factors that are of the essence of any educational enterprise, namely, a great sincerity, and a great enthusiasm. Where these two honest forces abound with a goodly object always in sight, there can be no doubt of the ultimate attraction to the cause of workers and students and patrons.

During the present season the efforts of the instructors have been chiefly along the line of metal-working and wood-carving. The usual array of larger metal things has been produced, the trays and bowls, etc. The greater and intenser effort, however, has been bestowed upon the jewelry, which has been handled very successfully from the practical side and delightfully as considered for its artistic value. The designs worked out in the school are required to be always original and are never reproduced. A case of work is kept in the shop, for the interest of visitors and the stimulation of the students; and as many various collections of craft work as can be procured are presented from time to time. The students are earnest in their efforts, and in a number of instances are people of considerable previous artistic education, so that the general result of the shop labor is exceptionally gratifying.

The school is at present under the conduct of Mrs. Jessie Nelles to whose invigorating personality much of the present activity of the School is, of course, due. Mrs. Nelles is an indefatigable worker. She has great enthusiasm and great appreciation. She gives herself unstintedly to her pupils; and in return, she expects the utmost effort from them, and gets it.

Mrs. Nelles has executed a number of unfailingly interesting things, things that are highly individual. It is unnecessary to state the *sine qua non*, that a craftsman's things are honestly and delicately fashioned. But it is a matter of great interest when they are unique, just as it is a matter of delight when

they are beautiful and Mrs. Nelles produces work that is both unique and beautiful.

It is the present intention of the Morris Society to secure for itself a house, so that more workers may become advantageously affiliated, thus creating a larger, more pungent atmosphere of appreciation and endeavor which cannot fail of benefit in all directions. Given this final condition, the ultimate success of the Craft Shop in Columbus must be beyond question.



EXHIBITIONS
INCLUDING HANDICRAFT WORK
MAY

BOSTON: *The Society of Arts and Crafts*, 9 Park St.
3-16. Basketry.

17- Jewelry and Silverware.

BOSTON: *Museum of Fine Arts*, Huntington Ave.
17 to June 7. Exhibition of modern work by The
Society of Arts and Crafts.

DETROIT: *The Society of Arts and Crafts*, 122 Farmer
Street.

Samplers, principally old, with a few modern examples.

WITH THE SOCIETIES

BALTIMORE: The Travelling Exhibition visited Baltimore the last week in March, its examples of printing, illuminating and many of the bookplates creating special interest, while here as elsewhere, the leather was a disappointment.

The silver exhibit which opened on the same date showed work of great interest by each of the five exhibitors, Mr. Blanchard and Mr. Woolley of Boston, Miss Jessie Williams, Mr. Theodore Hanford Pond and Mr. Alexander DeFontes of Baltimore. On Saturday evening, March 26, Mr. Pond gave a most interesting address on "The Craft of the Silversmith," illustrated with views showing the processes used in the making of handwrought silver, and examples of old and modern work. A pleasant, informal reception followed for the local members and their friends.

These exhibitions, with interesting new orders and consignments, have made a particularly bright and successful Easter season.

. . .

BOSTON: The Society closed on April 15 an exhibition of ecclesiastical work which brought out a number of interesting pieces of craftsmanship ranging from small enameled crosses, easter cards, etc., to a large modelled tableau for the Sacred Heart Church, Taunton, one of three such panels designed by Matthew Sullivan, architect, and modelled by I. Kirchmayer. Mr. Kirchmayer was also repre-

sented by an oak reading desk for the same church, a carved and colored oak font cover for the office of Maginnis & Walsh, and photographs of the reredos for the cathedral at Detroit: the original drawing of this reredos, by Frank E. Cleveland of Cram, Goodhue & Ferguson was also shown together with a number of other drawings from the same source. Arthur S. Williams had an interesting exhibit, the most important piece being a brass alms bason with a design in applied brass strips rivetted in place, the pierced discs representing ecclesiastical symbols being pierced and backed with enamel of appropriate color. Arthur J. Stone showed a chalice, paten and flagon recently completed for a memorial gift to Trinity Church, Concord, Massachusetts. Mr. George J. Hunt showed a silver chalice designed by Frank E. Cleveland and a brass reading desk. Small crosses in silver and enamel, some set with stones, were shown by J. S. M. Smith, E. Leslie Morgan, Florence A. Richmond, Margaret Rogers, A. E. Lawson, Agnes E. Shattuck, Jessie E. Burbank, and Ethel S. Lloyd. Embroidered stoles, amices, etc., were shown by Misses Carrie L. Morse, Cornelia J. Crolius, Mary W. Strickland and Mr. Henry S. Dean. Mr. H. M. S. Harlow showed several illuminations. Cards for Easter were by Nicola Gioncola and André Koronski, and the Misses Jessie H. McNicoll, Florence L. Goodrich, Clarice Petremont and Cora Greenwood.

The Committee in charge of local arrangements for the League Conference is as follows: C. Howard

Walker, *Chairman*; Mrs. Walter Dyer and Professor H. Langford Warren.

The salesroom Committee report the new year as starting in with great promise, the business for January showing an increase of about twelve per cent. over 1910, February seventy-seven per cent. and March thirty-seven percent. It is a question how long the Society can take care of the natural growth of its sales without additional room and a committee now has the matter of more suitable quarters under consideration.

The Society has recently completed a number of important commissions, that for seventy-five special electric light fixtures for a western customer and a gold yachting trophy, being perhaps the most important; while the commissions in hand include important ecclesiastical work, silver services, etc.

At a meeting of the Society on March 30, held at the Twentieth Century Club, Mr. J. William Fosdick gave a talk, with stereopticon illustrations, on "Impressions of the Arts and Crafts Movement in Europe and America."

. . .

DETROIT: For those Societies in cities, especially in the middle west, where the "Village Industries" are but little known, it is very valuable to have occasional exhibitions representing the work of one or another of those communities where such work has become well established. The Detroit Society has had two such exhibitions; one from Hingham,

comprising toy furniture, baskets and netting; and one from Deerfield, at which the Society of Blue and White Needlework was well represented, besides the Pocumtuck Basket Weavers, the Deerfield Basket Makers, and other local industries. These exhibitions have been accompanied by talks by members of the Society personally acquainted with the places whose work was shown; and have been both interesting and valuable.

From April 1 to May 1 the Society will hold an exhibition of work of the Petersboro Handicraft Workers, of Peterboro, New Hampshire. This exhibition was arranged for last summer by a member of the Society who was visiting in Peterboro, and a very interesting and representative exhibition is promised as a result.

The collection will consist principally of the Italian cut-work, which is Peterboro's specialty, and in which so much admirable work is done. The Detroit Society is congratulating itself on being able to secure this exhibition for its Spring event, and during its course will give the annual "Spring Flower Tea" for members and their friends.

. . . .

PORTLAND, MAINE: The Portland Society of Arts and Crafts held its regular meeting with Miss M. Alberta Achorn, February 23.

After the business session, the subject of the evening, "Shawls," was introduced by the hostess, who gave a short and interesting paper, telling many facts about the Cashmere, Paisley and beautiful silk crepe varieties.

Each member present brought several shawls and there was a large display. Although there were many Cashmere and Paisley shawls, no two were alike and the study of design, texture, etc., proved both interesting and instructive. There were several white crepe silk shawls of Chinese embroidery which were exquisitely worked and very bewitching.

Miss Lear showed the Society a few of the fundamental designs which she had very cleverly done in water colors, giving those present an idea of the soft blending of colors in the original Oriental shawls and how wonderfully well the old and very expensive shawls were imitated in the cheaper variety. The program meetings have been most successful, and it is the intention of the Society to continue these meetings, taking up for study the different crafts.



AMONG THE SHOPS

THE silver punch bowl illustrated in the frontispiece was made by The Shop of Robert Jarvie of Chicago for Mr. Charles L. Hutchinson, who presented it to the Cliff Dwellers of that city, a club composed of painters, writers, musicians, craftsmen and artists of various sorts. It is especially interesting that this bowl should have been made and presented to the Club by two of its charter members. Through the courtesy of the Field Museum of Natural History, Mr. Jarvie obtained a plaster cast of

an original pre-historic Indian (cliff dweller) bowl and adapted the design for the silver bowl from this. In his presentation speech Mr. Hutchinson remarked on the added interest the original cliff dweller craftsman might have taken in his bowl as he squatted at his work, shaping the vessel with his hands and crudely etching in the pattern with his thumb nail, could he have looked down the ages and seen another "Cliff Dweller" craftsman reproducing and glorifying his bowl in precious metal with all the skill that civilization has brought.

The bowl is entirely handwrought, being made in two pieces. It stands ten and a half inches high and has a diameter of sixteen inches. The decoration on the outside is *repoussé* and chased. While the pattern is intricate in its working out, it produces a feeling of great simplicity and dignity which is the prevailing characteristic of all Mr. Jarvie's work. An elaborate and unusual ceremony for the presentation was arranged, the dedication taking the form of a play dealing with the history of the original bowl, and called "The Masque of Quetzal's Bowl."

The opening scene reveals the studio of an Artificer, a restorer of antiques, who is engaged in repairing some Egyptian figurines. On his table stands a bowl. He is interrupted by the entrance of a queer old antiquarian who has been drawn into the shop by an instinctive feeling that there is something there which would be of great interest to him. It develops that the antiquarian is a collector of drinking vessels which have a personal history. For instance,

he says, "I have two little black earthenware cups from which Hamilcar drank native wine when he rested in Sardinia on his way to the conquest of Sicily, and I have the goblet which touched the lips of Anthony when the galleys swung into line at Actium." In truth, the Antiquarian is a Hunter of Lost Visions, one who has the gift of restoring, by wetting their lips with wine, the dreams which lie in ancient goblets.

He regards the Indian bowl with enthusiastic delight, for he recognizes it as a ceremonial bowl from a temple of Quetzal, the dawn-god of the Aztecs. He demands that he be allowed to set free its imprisoned visions of the ancient west for a circle of poets and painters and makers of music. The Artificer refuses his fantastic plea, and the Antiquarian goes out sadly, but he has left behind him a compelling suggestion about the placing of new wine in old goblets. The curiosity of the Artificer is aroused and he tries just a few drops. The bowl begins to glow. Fascinated by his success he empties the contents of his flagon. As he gazes eagerly into the bowl the lights disappear.

When they come on again his vision is seen upon the stage. It is the interior of an Aztec temple. The old King lies dead upon his bier before the altar. Two priests chant before their idols, praying for the admission of the dead King's soul to the regions of the blest. The young King enters, and by various wiles and devices strives to gain possession of the bowl from which Quetzal had drunk on the night before his mystical banishment. After a long struggle

the High Priest, driven to desperation by the urgency of the young Chief, dashes the sacred bowl upon the temple floor before his gods. A thunder of drums and cymbals and the lights again disappear.

In the third scene the Antiquarian returns to the workshop, and the Artificer, now convinced of his magic, gladly gives him the bowl to do with as he will. The Antiquarian then stepped to the footlights and delivered the bowl with an appropriate sentiment to Mr. Hutchinson who presented it to the Cliff Dwellers. After a speech of acceptance by Mr. Hamlin Garland, President of the Club, the bowl was immediately put to its proper use, the unprisoning of visions!

The play was written by Thomas Wood Stevens and Kenneth Sawyer Goodman; the incidental music composed by Frederick Stock; the parts of the Antiquarian and the Artificer were enacted by Donald Robertson and Hart Conway, while the music was rendered and the remaining parts taken by other members of the Club.



REVIEW

THE STONE AGE IN NORTH AMERICA, by Warren K. Moorehead, M.A. 2 volumes. Houghton, Mifflin & Co. For sale by Handicraft Book Service. \$7.50 net, carriage extra.

THE craftsman of earlier time, even up to the best periods of handicraft work, was evidently not a person of sophistication. It is not reason-

able to suppose that the men who carved the stone work of the Gothic monuments of England and France had any wide knowledge of what stone carvers of other lands and former times had done.

The independence and daring which this isolation developed is undoubtedly one of the main causes for the charm and vigor which is inherent in such work. But the craftsman of today is not, and cannot be, an unsophisticated unit working apart from his fellow craftsmen and untouched by what has been done, or what is being done today, in his craft. Not only the work of his neighbors of today, but of his fellow toilers in every land and of all ages, is ready at his hand and a necessary part of his equipment if he aims to tell, through his craft in the language of today, a story which those who are to come will understand and by which they will judge him and his civilization. It is with this thought in mind that Mr. Moorehead's volumes have been approached, and to the student-craftsman of today, who wishes to fully understand the nature and the history of his materials that he may use them with the fullest intelligence, these two handsome volumes seem to contain a wealth of information and inspiration. It is hard to imagine how the modern user of stone in any form can fail to be thrilled and impressed with this amazing record of the uses to which prehistoric man put so stubborn a material, and of how his followers through the succeeding ages have added bit by bit to man's control over Nature. One unacquainted with the examples of stone implements of prehistoric and barbaric peoples will be amazed

to see the amount of skill they acquired in fashioning flint into difficult shapes by chipping with bone; and the patient skill displayed in the careful finishing of the ground stone objects which were manifestly intended to be not only useful but beautiful as well.

The two volumes are profusely illustrated with photogravures, half-tones and line drawings, showing over four thousand objects and forming an amazing record of those characteristics of perseverance, ingenuity and patience which have brought man forward along the lines of his development.

Mr. Moorehead has been fortunate in securing the assistance of men interested in his subject who have aided liberally in making the volumes what they are. In many cases colored and other illustrations have been furnished by collectors interested in having the subject more clearly understood. While the text matter and illustrations are mainly descriptive of stone objects, the other phases of life in the Stone Age are dealt with, the illustrations showing remarkable examples of pottery, weaving, basketry and the use of copper.

The scope of the work is indicated by the fact that there are chapters on Chipped Implements, Agricultural Implements, Flint Celts and Axes, Scrapers, Hammer-stones and Hammers, Ground Stone, Shell, Bone, Copper, Textile Fabrics, Pottery, Hematite and Miscellaneous Objects.

HANDICRAFTS IN THE HOME, by Mabel Tuke Priestman. Octavo, 228 pages. A. C. McClurg & Co. For sale by Handicraft Book Service. \$2.20 postpaid.

A COMPREHENSIVE survey of the arts and crafts for the use of beginners. It is written for the woman in the home who wants to take the next steps beyond the crude forms of decoration now, happily, in disrepute; and while it falls short of giving detailed information, as general treatises must, it will serve its purpose well if it excites a healthy curiosity about good and bad in decoration. The chapters cover an astonishingly wide field—from “artistic darning” to home-made furniture—and give sufficient information for the beginner to start on. As incentive to better home decoration the book has considerable value; but we wish the author had seen fit to warn her readers against the heinous sin of giving their first attempts in strange arts as presents to their friends. The book is thoroughly well printed (and adequately illustrated) in Edinburg. We wish that all books on art issued in America might be as well printed. R.



LETTERS

To the Editor:

I HAVE been asked to help some amateurs with designs for China Painting. Will you kindly tell me what you think of my opinions on the subject? I think that if amateurs paint china at all, they

should use very simple patterns in flat tones, and keep to objects of practical utility, leaving purely decorative plaques and panels to fine artists. I think that paintings of a purely pictorial nature may be done legitimately on china by good artists provided that they are used just as paintings on canvas are used. For roses, and other flowers, brilliant, sparkling, but low toned, china seems a more effective material on which to paint than either paper or canvas.

But I am puzzled as to whether amateurs should attempt even the simple decoration of objects of utility since they buy these objects already glazed; the rasp of a knife or a spoon or even a towel over the painted portion of a "hand-painted" dish gives such a shivery sensation that I have wondered whether over-glaze painting should be done or not. Will you please tell me what you think about it? I shall be very grateful for a reply. A.E.M.

THIS letter raises a vexed question which has tormented the American public for many years, on which we would like to hear from our readers. It would seem to us doubtful if china is the most appropriate medium for painting decorative and naturalistic panels, which would otherwise be in the form of easel pictures. The best judges in artistic matters have held, and are still strenuously holding, that china decoration should be held strictly to the conventional treatment of the surfaces in a manner in harmony with the form and use of the object under treatment. A master at decoration may succeed in

using naturalistic forms in a purely decorative way; but few amateurs can succeed, so it is much safer to keep to the simple conventional treatment. There are many objects which can be secured in white porcelain of good shape, which lend themselves to overglaze painting of conventional designs. We are inclined to agree that the overglaze decoration of table china is unfortunate and that such ware should be done, if at all, in underglaze painting, so treated as to leave the surface smooth and pleasant to the touch.

. . .

To the Editor:

I AGREE entirely with the sentiments expressed in the letter of Helene Wurlitzer, in the March issue of HANDICRAFT. It does seem unnecessary that the name of the designer, etc., should be printed so conspicuously. I suppose the laws of copyright have something to do with it; but surely, by the exercise of a little ingenuity on the part of the designer, the necessary information could be conveyed in a less objectionable way. There can be no possible objection to the full name of the artist appearing on the design: but it can be used so as to add to, rather than detract from, the effect of the whole. The signatures of the designer and printer as they appear on a Japanese print are instructive examples. Will not the designers of cards and calenders put their minds on this problem, and see if they cannot devise something better than the present method?

A. McEWEN.



Part of the Tile Floor in St. Paul's Cathedral,
Detroit.

HANDICRAFT

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

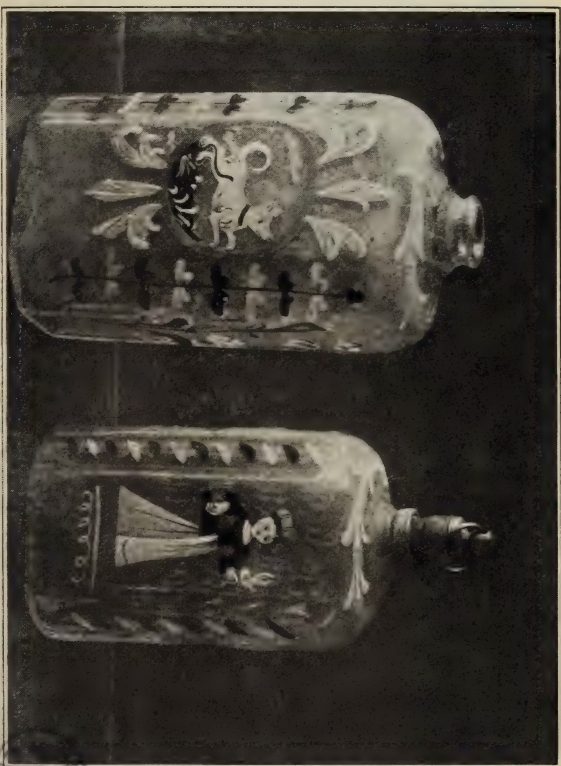
III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

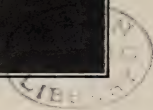
V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”



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HANDICRAFT

VOL. IV

JUNE 1911

NO. 3

A MERRY QUEST

MADELINE YALE WYNNE

SOME years ago, in London, I met this convivial gentleman who holds high in his right hand a glass of wine; his left hand, in stylish lightness, rests upon his hip.

I was completely captivated by his red coat and by his green-lined hat beneath which show his two tufts of yellow hair.

I noted with appreciation the full-skirted coat and the white-clad legs spread apart in masterful width; the low shoes were firmly planted on the green-sward. His pose was rakish, while his habit of bracing his knees together gave a fine sweep from the calf of the leg downward.

When I first caught sight of him I was on the outside of the window and he on the inside. I marked him for my own, and thus he became the lure that led me into the dim delight of an old Wardour Street antiquity shop—that spendthrift's delight—that den of iniquitous, sliding prices.

My gay gentleman had retained his youthful mein for more than a hundred years; he was enamelled on a bubbly, greenish bottle, a Black Forest bottle blown into being presumably in the sixteenth or seventeenth century.

The narrow neck of the bottle was fitted with a

metal rim and the cork had an ornamental top with a ring in it.

Walking around the gallant gentleman I found engraved on the reverse side a pleasing sentiment done in German script to the effect that he pledged his *Schatz* in the ruby wine.

I entered into amiable chaffering with the host of this den of thieves to the end that the convivial gentleman accompanied me as I went out of the door.

One bottle inevitably leads to another and it was in Salisbury that I next met my fate. This time it was an iridescent, green, bubbly, square lop-cornered bottle that looked down upon me from a dusty shelf; on the flat front pranced a white, sophisticated dog. His activities were bounded by the red patch of earth which sparsely yielded a coarse grass defiantly repudiating any green ancestry or tradition. The dog was encompassed by a yellow band and there were ornamental spots here and there with dashing dabs of blue and white floral forms on the beveled corners.

This was a lovable though a pampered dog; his face had a curious likeness to a mild eyed calf. He carried no inscription but made his appeal to me by his superabundant joy; he too had seen a hundred or two years of life, but I knew that he responded to my mute call—mute because the canny dealer must not be apprised too emphatically of my intentions. First there was to be the battle of greed, and the war of deduction of shillings.

He was mine.

At Canterbury, one lovely day, reminiscent of the departure of the Pilgrims, a modest but alluring lady caught my eye. She was ignominiously thrust into companionship with rusty iron ware, and so dulled with grime was the window through which I espied her that I almost doubted if I indeed saw her at all; was I not a victim of desire and my merry quest? But no: she was really there enamelled fast to the flasklike bottle whose shape I knew so well.

She wore a bodice and a smart blue skirt over which hung a white embroidered apron, a hint of domesticity but not of labor, and in her hand she carried a bouquet primly held in a frilled border.

She smiled so sweetly over her beaded necklet that I felt she must be acknowledging a toast given by some gay gallant; could it be that to me was to be awarded the joy of uniting sundered lovers! When I left the shop her hand was in mine.

Later a friend in amiable furtherance of my bottle quest brought to me a red fox leaping slenderly, amid blue and red surroundings; this bottle upon which he sported has lovely, wriggly lines of decoration on the corners, and is fitted with the same sort of rim and stopper that characterizes the others. And now in our otherwise prudently furnished New England home, on the mantle-place, white panelled and purely colonial, sit these four glass bottles. The light sifts through and reveals the bubbles that are imprisoned in the glass, the surface has a fine suggestion of iridescence and the clashing joy of the red, green, blue and white make for cheerfulness on dullest of days.

The lines of the bottles are flowing, not rigid and though the type is the same each bottle is quite itself. Just as in the fine, large collection of these bottles in the South Kensington Museum no two are alike but the family likeness is unmistakable and into that case my dear four might step and merge without a question.

These bottles are not barbaric, they are not sophisticated nor are they classic; they are just happy, friendly *Schnapsbudele*.

Alas! there are good people who have not the bottle eye, and when a friend so afflicted comes into our house and stands coldly unmoved before Bottle Row, Colonial Mantle, Massachusetts, I do not blame him, I do not cross him from my intimate list, I only am sorry that he misses the joy. I offer him some other entertainment, well knowing that "It takes all sorts of wind and weather to make up a year and a sphere." Is it not worth while to have one's historical imagination awakened even by a bottle and to be taken back two or three centuries, way off into the upper Black Forest where the glass blowing industry took root and flourished, the peasants building the kilns and carrying on the work?

They were forced to be nomadic and to move on as the fuel gave out, and the thrifty government followed planting new forests, driving ever onward and finally out, these naive glass blowers.

The wares were peddled around the settled countries and were carried out into the world by the soldiers who were given the sentiment-bearing flasks filled with spirit, and who in turn presented to the

maidens glass rolling-pins with greetings and asseverations inscribed on the surface in such wise that as they rolled to and fro the words unfolded before them on pie or biscuit crust, or they were given flat-irons of glass, to be filled with hot water.

That the old forest might be cleared the government gave the peasants rights and grants and thus the industry was born and fostered; then as the country was replanted the industry was driven to its death.

But its attractive progeny wandered forth into cities and over seas.

The soldier lover has died, his *Schatz* no longer responds to his love toast, she no longer reads from the revolving rolling-pin the words unwinding before her eyes, but we think of her and of him and echo *Es lebe mein Schatz* and add "yes, and long live the *Schnapsbudele*."

RINGS

LAURIN HOVEY MARTIN

IT is intended in this brief article to show a few ways of making finger rings.

The ring shown in Fig. 1 is quite a rich ring although very simple to make, gauge No. 15 silver being used. The first step is to draw the shape of the ring upon a piece of silver. I find about the easiest and the most accurate method of doing this is to draw a straight line through the centre of a piece of silver and divide this line into halves, and then take this point as a center and make a circle, the diameter of which is as great as the widest part of the ring. After doing this, draw a line either side of the central line as shown in A, Fig. 1. It is now a very simple matter to connect these straight lines with the circle. If you trace the outline of the ring in the silver, you are sure to lose in the tracing and it takes much more time in filing it into shape. You are also not so sure to have it accurately drawn, as by putting in the construction lines in the mechanical way which I have described. The outline is then sawed out as shown in B, Fig. 1. The next step is to bend the ring and solder the ends. It is not at all necessary to have a ring bender in order to bend a ring. You can begin by bending it in a groove cut in a piece of wood. Place the straight piece of silver in this groove and use a curved end hammer. You can finish curving it over a ring mandrel.

After it is curved and soldered the next step is to

FIG. 1

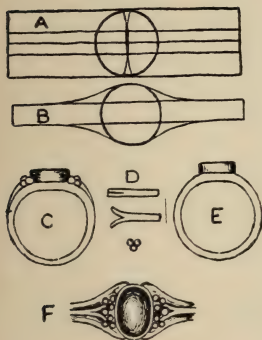


FIG. 2

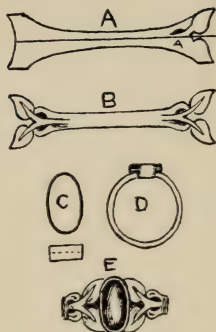


FIG. 3

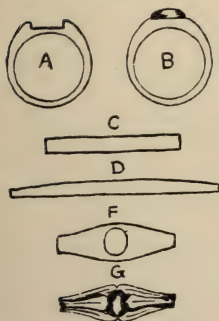


FIG. 4

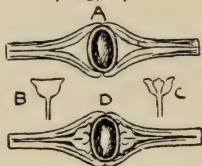
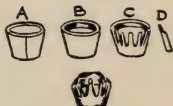


FIG. 5



bend a thin band of silver around the stone. I would file the top of the ring flat and then solder this band onto the ring as shown in E, Fig. 1.

The design on this ring is next built up. The design consists of balls and wire which are soldered onto the ring, but the ring under this ornament is carved simply. The balls are easily made by placing small pieces of silver on a piece of charcoal and playing the blow pipe flame upon them. I should then solder these balls together in threes, and then solder these four groups on to the ring. The next step is to take a small piece of silver or a piece of flat wire as shown in D, Fig. 1, saw into it a short distance and spread it as shown in the illustration. You now bend this wire to fit the curve of the ring and solder it in. After having done this you are ready to finish the ring as there are no more solderings to be made. First file the inside of the ring and then file the wire on the outside of the ring so that it blends into the main ring. After having thoroughly filed the ring inside and out it is ready to be polished.

In polishing a ring of this sort, use small brushes on the motor with tripoli wax and you will find it quite a simple matter. After it is thoroughly polished, the ring will be greatly improved by a little carving. Then heat the ring and put it while hot into a weak solution of sulphuric acid, and then wash it in water. You can oxidize it by warming the ring slightly and dipping it into a weak solution of silver of sulphur. You can now set the stone and rub off as much of the oxidation as you wish.

In Fig. 2 I have illustrated another way of con-

structing a ring. The left hand side of A, Fig. 2, shows the first step. Cutting out a blank in this way makes it simpler.

Instead of drilling a hole and sawing out the space at the point at the right hand side of A, Fig. 2, I find it is easier to get a good curve to the leaf by sawing from the outside into the point marked with a small a, and then afterwards run in a little solder at the point of contact.

The drawing B, Fig. 2, shows the next step. You can model the leaves to a great extent with a file but the veins must be carved with the engraving tools. After making a box setting for the stone, you can put on the finishing touches with the engraving tools, polish the ring and set the stone.

Fig. 3, illustrates the "paved" setting which is a process of inlaying the stone in a thick piece of metal.

In making a ring of this kind, you should use a piece of silver about 9 gauge. You begin with a thick piece of silver as shown in C, Fig. 3, and hammer it out longer and thinner at the ends as shown in D, Fig. 3. The ring is then curved and soldered. The next step is to flatten off the top, then with your engraving tools, engrave out a space as shown in A, Fig. 3, to receive the stone.

In setting the stone in this process you place the ring over the mandrel and spread the metal against the stone by using a small chasing tool. You can carve the metal into a great variety of designs in this process. The metal about the stone can be treated in different ways.

You can engrave the space for the stone as I have illustrated, then undercut it and by the use of a flat chasing tool hammer, rap up the edges of this undercut. After doing this when you set the stone, you have made more of a band about the stone. In this process the stone can be held in position with only a few points bearing against it. The illustration G, Fig. 3, shows a design where only the points of the leaves touch the stone. In making a setting of this sort you first engrave out the space just as if it were to be a simple setting and afterwards do the modelling with the engraving tools.

Fig. 4 illustrates a ring which has first been carved and then the flowers are made separately and soldered on. In making flowers of this kind it is much easier to saw them out in a simple shape as shown in B, Fig. 4, and then file to the shape of C. They can then be carved with the engraving tools. It is better to do most of the carving after the forms have been soldered onto the main ring.

Fig. 5 illustrates the process of making a prong setting. The first step is to take a strip of thick silver, I should say about 15 gauge. It is then bent around and soldered as shown in A, Fig. 5. The next step is to carve out a space around the top so that after the prongs are shaped the section of the prongs will be like that of D, Fig. 5. After you have engraved this line around the top, you can file out the prongs as shown in C, Fig. 5.

A PRINCIPLE OF HANDICRAFT

CARL PURINGTON ROLLINS

AMONG the "principles of handicraft," which have stood for a good many years as an unchallenged *credo* of the arts and crafts movement, there is one which I confess has been of particular interest. It is numbered four in the list and reads: "Social coöperation: modern craftsmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation." Since we are a loose organization of craftsmen each is allowed his own gloss on what may be called "that bothersome fourth principle." We have had it glossed for us from time to time (there is a certain joy in noting how of all the principles in the list it alone provokes discussion and criticism!): we have been assured that we must not read into it any more than the words say—a sort of Delphic utterance which leaves the craftsman free to interpret it as he wishes; we have also been told that it means the most that can be read into it in the way of social readjustment, which is likely to raise violent hopes or antipathies in the mind of the inquirer. But in spite of interpreter and inquirer, the principle is steadily glossed by the world, and the gloss which the world gives it is written by the hand of economic determinism.

Economic determinism is a doctrine which comes to us largely from the current of economic thought set free by Karl Marx. It teaches that the institutions of a people are directly due to its economic

necessities and developments. This revolutionary doctrine releases the human will from the task which it was unequal to, and at once gives us a broader outlook, and society a more philosophical basis. For us of the art and crafts it means, concretely, that we can no longer regard commercialism from the idiotic viewpoint of the studio, as an ugly, aimless monster whom we are to be fighting hopelessly forever, but as a phase of the world movement of men to adjust themselves to their surroundings. Economic determinism teaches that commercialism is a necessary phase of the world experience, and it also teaches that we are living now in the last days of commercialism. It is to be noted there is danger of economic determinism becoming a "blessed word" and exercising the tyranny over us now wielded by other "blessed words" once new and pregnant with hope and happiness. But it is one of the risks to be run, and the total avoidance of "blessed words" is impossible.

The "blessed words" which now tyrannize over us came into comfortable circumstances and good repute with the rise of the bourgeoisie, following the downfall of the feudal states and the wreck of the power of the great nobles. The bourgeoisie, representing the trading class, have imposed upon society their conceptions of man's place and conduct in the world, and have done so as a necessary corollary to their own emancipation. This was a tremendous step in the march of progress: when the franklin became the captain of industry and infused all classes and creeds with his ideas of the nobility of

trade he rendered a distinct service to the race. But as old garments become worn out and disreputable, so the ideas which clothed the aspirations of the bourgeoisie became unfit for use. The Paris commune has a holy interest for mankind not less important than the mustering of the barons at Runnymede: for it marked the advent of a new class into world consciousness. It is only by a proper appreciation of this great world movement of the proletariat that there can come to any of us an inkling of *how* that bothersome fourth principle of the *credo* can be put into practice: just as only an understanding of the argument of the holy books of the new movement can make plain to us that the principle of social coöperation in our arts and crafts bill of rights is the most important principle in it, and is practically a re-statement of the doctrine of economic determinism.

It is essential that what I have just said, and what I am about to say shall be understood to be the expression of an individual craftsman, and not a statement of the beliefs of the movement as a whole: for they are quite at variance with the ideas of the leaders of the movement in this country and, probably, with those of the majority of the members of the various societies. Nevertheless, the arts and crafts movement cannot remain a sort of artistic Shaker settlement: there is work for it to do in the open. It must take its place as part of a world movement greater by far than itself, and that bothersome fourth principle is our chief link with the larger movement. I do not see how it can be thought that reciproc-

cal service and coöperation can supersede patronage in a society of unequals: I do not see how one can avoid the conclusion that if we are to have reciprocal service and coöperation we must give all craftsmen an equality of opportunity and condition, external and mundane circumstances which we now know to be quite attainable as soon as we collectively want them. The revolt of the proletariat has resulted in a new conception of the possibilities of man's organized life on earth, which comes with the rejuvenating vigor of the "wind which blows before the dawn of the renaissance." There is no longer a question of the ultimate triumph of all the forces for change which are comprehended under the name of socialism: the resistance of the bourgeoisie has changed from superciliousness to anger, but the end is no longer doubted by many of the ablest generals of the opposition.

In such a struggle as this what is the craftsman to do? If we would listen to some of our advisers it would be to attend strictly to our own petty affairs, and not meddle in the matter. Not so have thought the leaders of the movement in England, as can easily be proven. Years behind Europe in industrial development, or perhaps rather industrial experience, it is not strange that the leaders of the movement here should have shown the ultra-conservative leanings of the bourgeoisie in this country. But since we have taken the arts and crafts movement itself from England it might seem that we should also take a leaf from her book of experiences and forego the tedious experimenting which led at least one of the

English leaders, Morris, to declare himself, so long ago as the early eighties, on the side of socialism. Every consideration points the craftsman to that allegiance. We belong, by all that is decent, to the working class. We make articles of use and beauty for the rich, but we seldom wear or use these articles ourselves: we cannot, by our very birthright, be members of the bourgeoisie, for their god is trade ("Competition is the life of trade," a maxim we fatuously practice, is a bourgeois "blessed word") and we do but deny our own god in worshipping so strange a one. The logical class for us, then, is the proletariat, the last great class now emerging into conscious life. Here we are at home: here we sacrifice at familiar altars: here, if anywhere, do we meet our fellows, the other workers in the industries, as yet denied something of our inspiration and hope, but nevertheless vouchsafed another light and another hope not less necessary to us than ours is to them.

It seems particularly appropriate that we should be celebrating the fiftieth anniversary of the founding of the firm of Morris, Marshall, Faulkner & Co., at a time when the great cause which Morris championed at that time—the cause of better art in everyday life—should be so healthy and vigorous. It is also proper at this time that we should give more thought than is customary to the maturer ideals which influenced his life and actions in later years. It was long enough after the establishment of the firm for him to have seen something intimately of English commercial life, that he deliberately announced his

allegiance to the socialist cause. This allegiance came as a necessary sequel to his varied experience in design, manufacturing and commerce. It was his mature estimate of the forces which he as a craftsman could best work with to bring about the utter diffusion of beauty, both natural and artistic, which was his one aim. And in spite of all this, men are apt to reject Morris's socialism as something inexplicable and aside from the main current of his daily work, when indeed it was the very flower and crown of a busy life.

The lesson to be drawn from Morris's conclusion of the matter seems to be this: that the craftsman, in order to bring about that perfect state of society wherein art would be the simple flowering of life well and truly lived, must ally himself with the forces which make for that future orderliness and decorum in the most unmistakable way. There is no force today in the world except socialism which at all answers to the demand. Socialism and socialism alone offers a solution for the anarchy which the bourgeoisie has finally achieved, and which has been notoriously the death of all art. Complete individualism has meant complete disintegration of the architectural arts, and only as we get back to something suggesting the orderliness of the medieval guilds, but on a larger scale, do we begin to pick up the all but lost thread of a widely extended art feeling. The craftsman is bound to work for that which will give him the conditions most favorable to his art: and whatever may have happened in the past, with conditions never to be quite repeated, the best

guarantee for a future condition favorable to the greatest output of artistic handicraft, with honor and livelihood to the craftsman, is found in the socialist propaganda. It is our lesson from Morris's experience, it is the lesson from that of many other craftsmen. It is a simple and definite way to put into practice an otherwise vague principle of handicraft, and it offers, as nothing else today does, a hope worth fighting for.



WILLIAM MORRIS

HOW can it be? That strong and fruitful life
Hath ceased—that strenuous but joyful
heart—

That craftman in the loom of song and art—

That voice by beating seas of hope and strife;

To lift the soul of labor from the knife.

Who strove, 'gainst greed of factory and mart—

Ah! ere the morning must he, too, depart,

While yet with battle cries the air is rife?

Blazon his name in England's book of gold,

Who loved her, and who wrought her legends fair,

Woven in song and written in design,

The wonders of the press and loom—a shrine,

Beyond Death's chilling hand that shall enfold

In Life's House Beautiful a spirit rare.

WALTER CRANE

SOCIETY BIOGRAPHIES

THE ARTS AND CRAFTS SOCIETY OF NEW JERSEY

THE Arts and Crafts Society of New Jersey was organized in January, 1909, as a result of a meeting held the previous spring under the auspices of the Science Department of the Woman's Club of Orange. The call was given to the local professional handicraft workers to make a joint exhibition of their work, with an idea of awakening in the public a more intelligent interest along this line. Miss Mira Edson of New York gave a talk on the arts and crafts movement; and before the meeting adjourned, names were taken of those present who were sufficiently interested, to be called together later. It was a result of that subsequent call that the present society was eventually formed. Its object is to draw together those persons who are craftsmen or who desire to become craftsmen, to stimulate an ambition to produce by the coördination of brain, eye and hand, worthy results along arts and crafts lines, and to foster among its members, and the community at large, better standards of taste.

To this end, meetings are held once a month in the East Orange Library Auditorium for necessary business and for the presentation of pertinent subjects, by professional craftworkers. There is also a yearly exhibit of the work of members.

This year the society has secured a studio, centrally located, and used by one of the members as a tea-

room in the afternoons, and as a studio for class work each morning. This forms an admirable setting for a salesroom for the work of the members, a Jury of five passing on all work before it is allowed admission to the shelves. Not only excellent execution but worthy design is adjudged essential. Classes are formed from time to time, as demand arises, with good instruction at as low a rate as possible.

Metal and leather work, basketry, stencil designing and cutting are the crafts taught at present.

The society also takes a keen interest in accessible exhibitions, along these lines, in Museums or other public buildings.

There is but one class of members, and the dues are three dollars a year.

The society has adopted a craft-mark of its own, resulting from a competition, for which a prize of money was offered.

The following are the officers; *President*, Mrs. A. B. Hopper; *First Vice-President*, Mrs. J. E. Chese-man; *Second Vice-President*, Miss J. Mahon; *Corresponding Secretary*, Miss E. Drayton; *Recording Secretary*, Mrs. M. C. Allen; *Treasurer*, Mrs. Thomas Webb.

THE SOCIETY OF ARTS AND CRAFTS, HINGHAM,
MASSACHUSETTS

THE Hingham Society of Arts and Crafts was organized in the month of October, 1901. The Society has a permanent exhibition and salesroom in the building of the Hingham Water

Co., South st., one minute's walk from the Hingham R.R. Station.

This room is open every Tuesday and Thursday and on Saturday afternoon.

The handicrafts of the Society at present are, dyeing (vegetable), of raffia for basket materials, basket making, rug making, embroidery and netting, spinning and weaving, bead-work, cabinet-work, the making of candles from the wax of the bayberry, metal-work, toy furniture, photographs, printing and designing.

Baskets and rugs were the first industries attempted. As soon as the society was organized the interest in basketry became apparent.

Many different shapes of waste baskets have been reproduced and two or three styles such as pie, picnic and luncheon baskets made, while the shapes and sizes of mending and sewing baskets as well as flower trays and letter baskets are legion. There are also "forget-me-not" baskets with the coloring true to nature, designed to hold a bunch of these flowers which are as intimately connected with Hingham as the "Sabbatia" is with Plymouth. Then there are baskets for violets with wicker work over glass, in the delicate violet shades.

One of the members owns an old-fashioned loom on which the rag rugs are woven.

The New England braided rugs of our grandmother's day are a specialty with this Society and are most durable and give an air of comfort and repose to a room.

In metal work forging has been successfully at-

tempted in brass, copper and silver, the gorgeous color of the enamelling suggesting a butterfly's wing or a ruby-throated humming bird.

One of the chief aims of the Society is to revive the old white embroidery of our grandmothers. This it reproduces and adapts to modern uses keeping as closely as possible the spirit of the Colonial needlewomen. Cross-stitch designs have been adapted from old "samplers."

Complete outfits for bedroom furnishings are made in the netted fringes, entire canopies for four-posted bedsteads, besides the smaller doilies for the dining table.

Photographs of natural scenery in and around Hingham are most artistic in composition and in distribution of light and shade.

Bayberry dips, rendolent as they are of the pastures and woods, have a wide-spread reputation.

Hingham used to be called "bucket town" when the bucket industry was at its height: Hingham was always astir, sending most of her output to the West Indies. But as in the case of other industries, when machines came into use and the buckets could be made more quickly and cheaply, hand work was driven out.

Mr. George Fearing, the sole survivor of these handworkers, owns several sets of these old tools which cannot now be duplicated. Until very recently (being now incapacitated by age and infirmities) he has used these tools in making nests of boxes and buckets, piggins of different sizes and colonial toy furniture.

Hingham has always been famous for its woodenware; in the old days the busy hammer of the cooper was heard in all parts of the town. The art will not die out, however, for in the last few years, younger men have come to the fore and are reproducing many choice designs in the toy furniture for baby houses, modelled from the John Carver and John Alden Chairs with rush-bottom seats; toy mirrors are an exact reproduction of the old colonial mirrors and are in different sizes from one suitable for a toy baby house to one for my lady's chamber, having appropriate pictures at the top in color.

With this historic background, it was very natural that this society should choose for its trademark the "Hingham Bucket."

The annual sale of several days usually takes place the third week of July.

The officers are: *President*, Mr. Eliot Putnam; *Vice-Presidents*, Mrs. Walter W. Hersey and Dr. Samuel H. Spalding; *Treasurer*, Miss Emma Clark; *Corresponding Secretary*, Miss Emma B. Willard; *Recording Secretary*, Miss Emma R. Southworth.

THE FOURTH ANNUAL CONFERENCE
OF THE NATIONAL LEAGUE

FULL report of the fourth annual conference, held in Boston on May 19 and 20, will appear in later issues of HANDICRAFT, but we are able to announce important changes in the list of officers which were made at the conference.

Following is the new list: *President*, Huger Elliot, Providence; *Vice-Presidents*, Mrs. J. A. Garland, Boston, Clarence P. Hoyt, Hingham; *Secretary and Treasurer*, Mrs. S. M. Conant, 104 Clay st., Pawtucket, Rhode Island; *Members of Executive Committee*, Miss Emily E. Graves, Baltimore; Miss Helen Plumb, Detroit; Carl P. Rollins, Montague. Five new societies were admitted to membership in the League since the last conference, namely: The Old Colony Union, Bourne, Massachusetts; The Dudley Handicrafters, Dudley, Massachusetts; Society of Arts and Crafts, Rockford, Illinois; Society of Arts and Crafts, Memphis, Tennessee; The Arts and Crafts Society of Haverhill, Massachusetts. This makes a total of thirty-six societies now in the League.

The conference heard reports from many constituent societies, and the questions of exhibitions, HANDICRAFT, the place for the next conference, etc., were discussed.

The delegates listened to short addresses by Mr. Walker, Dr. Ross, Professor Morse and others; and Saturday afternoon was given over to a tour of the

Germanic Museum at Harvard, under guidance of the curator, Professor Francke.

A really exceptional exhibition of handicraft was shown in one of the rooms of the Museum, arranged by the Boston Society under the care of its secretary, Mr. Whiting.

On Friday evening Joseph Lindon Smith gave a delightful talk on some of his experiences in the far east, showing many lantern slides.

The conference voted its appreciation of the work of its officers, and of the courtesy of the Museum authorities.



EXHIBITIONS INCLUDING HANDICRAFT WORK

JUNE

BOSTON: *Museum of Fine Arts*, Huntington Ave.
May 17 to June 7. Exhibitions by the Society of Arts and Crafts.

PETERBOROUGH: *The Handicraft Workers of Peterborough*.

28. Annual Sale. 2 to 6 p.m. Town Hall.

JULY

HINGHAM: *The Hingham Society of Arts and Crafts*.

WITH THE SOCIETIES

BOSTON: The Museum of Fine Arts has invited the Society of Arts and Crafts to hold a special exhibition in one of its ground floor galleries to open May 17, running for three weeks. The Society is planning to make this a very carefully selected exhibition of the best work which has been done by its members in the various crafts. This will be open during the days of the League conference. The Society is also arranging its annual spring exhibition of jewelry, which also opens May 17.

On May 4 a supper was given for members at the rooms of the Twentieth Century Club, ninety-three sitting down to the tables and enjoying a social hour and a half, which was followed by an interesting and instructive address by Dr. Denman W. Ross on "The Far East and Eastern Art;" being an account of the recent trip to Japan, Corea, China and Cambodia by Dr. Ross and Mr. Joseph Lindon Smith.

Mr. Arthur J. Stone has recently finished a very beautiful gold yacht trophy from design of Mr. C. Howard Walker. This trophy stands about eleven inches high, is of 14-karat gold throughout and is of beautiful workmanship. It is to be presented to the winner of the schooner race from New London to Marblehead, under the auspices of the Eastern Yacht Club, the cup being donated by Commodore F. Lewis Clark of Spokane, Washington.

In its rear gallery the Society has held three special

exhibitions during May. The Pottery exhibit closed on May 2, having included especially fine examples by Prof. Charles F. Binns, and two of his former pupils, Arthur F. Baggs and F. E. Walrath. The Paul Revere Pottery was also well represented with examples of their recent work, other exhibitors being Dedham, Hampshire, Grueby potteries and decorated china from Mrs. Kathryn E. Cherry, Miss Matilda Middleton, Mr. Sidney T. Callowhill, Mrs. Bessie T. Cram, Mrs. Julia W. Mayhew, and others.

The Basketry exhibit which closed on May 16 included a large collection of reed baskets from Miss Mary Miles Blanchard, others from Mrs. Walter W. Hersey, Mrs. Arthur F. Hersey, Allena E. Ward, Rosemary Cunningham and Blanche I. Evans; while grass baskets were sent by Minnie B. Clayton, and willow baskets by Frank Hamilton of Deerfield. The exhibition was weak in raffia baskets, the only example being by Alice M. Roundy. Particulars as to the Jewelry exhibition opening on May 17 will be deferred until another issue.

In the Individual Exhibition case two notable exhibits of jewelry were held, during May, one by Mr. and Mrs. Frederic A. Shaw and the other by Miss Margaret Rogers. These workers are doing more with gold and precious stones than most members of the Society and, with a few others working in the same way, have done much to raise the standard of jewelry in the exhibits of the Society.

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DETROIT: The first *Bulletin* of the Detroit Society was published in April. It is planned to publish these bulletins from time to time, as occasion seems to warrant; they will not be issued at any regular intervals, but whenever there is anything interesting to record; and will be used to keep the members and friends of the Society in touch with the work. Copies of the bulletins will be furnished free on application; only a very few of the first issue are left.

Plans for the School of Design are taking very definite shape. The committee in December last reported that the \$25,000 required had been pledged. In the early spring an association was formed and incorporated under the laws of the state and the following trustees elected: Frank C. Baldwin (President of the Detroit Society of Arts and Crafts), Clarence A. Black, George G. Booth, William B. Cady, Horace J. Caulkins, John M. Donaldson, Jeremiah Dwyer, Charles L. Freer, Bernard Ginsburg, H. J. Maxwell-Grylls, Frank J. Hecker, Frederick H. Holt, William A. Livingston, Conrad Pfeiffer, Gustavus D. Pope, Walter S. Russell, William B. Stratton, and William C. Weber.

These trustees recently elected the following officers: Frank C. Baldwin, *President*; John M. Donaldson, *Vice-President*; H. J. Maxwell-Grylls, *Secretary*; Horace J. Caulkins, *Treasurer*; Walter S. Russell. The trustees invited George T. Hamilton, of Vine-land, N. J., to come to Detroit, which he did and after a satisfactory meeting with the trustees Mr. Hamilton was engaged to act as teaching director of the school.

Mr. Hamilton will come to Detroit about July 1, and, in co-operation with the board of trustees, will start immediately at work on the preparation of courses of instruction, purchasing equipment, etc., so that the school may be ready to open early in September. It is proposed that the school shall make the study of design, both historical and applied, the basis of all its instruction. Inasmuch, however, as design can never be successfully taught when divorced from its practical application, it will be the aim of the trustees to provide instruction in such branches of handicraft as are of great importance to the community, thus making the school an important feature in the life of the city. In arranging the classes every effort will be made to meet the individual wishes of students. The fees for instruction in all classes will be kept as low as possible and evening classes will be held for those who cannot attend the regular course.

The trustees have not decided on a location for housing the school, but it is expected that this will be determined on shortly. Whatever location is selected, it will be considered but a temporary arrangement, as it is the expectation that the school will eventually become a part of the new Museum of Art. The trustees of the Museum have given every encouragement to the movement.

From April 8 to 22, a special exhibition of Mrs. Josephine Hartwell Shaw's jewelry, consisting of some twenty pieces, was held at the rooms of the Detroit Society of Arts and Crafts. The gem of the collection was perhaps a pendant of aqua marines,

pearls, and diamonds set in platinum, very graceful in design and exquisite in color; even more striking was a necklace of irregular opals, with flat links of pierced and carved gold and silver, in conventional leaf designs.

This exhibition was a revelation to many to whom "Arts and Crafts Jewelry" means the use of base metals and semi-precious stones: here gold and platinum were used with the finest gems, without the slightest loss of originality in design or of the element of personality in the workmanship. These jewels were rich enough to be worn with the most elaborate toilettes; they possessed all the intrinsic value of the commercial jeweller's product, plus the greater artistic value of original and appropriate design; rich and even daring, but always harmonious color combinations; and skilled workmanship. It was a matter of great regret that the exhibition could only remain such a short time in Detroit, as its educational value was felt to be very great.

The exhibition of embroidered linens, *reticelli* and *filet* lace, from the Peterborough Handicraft Workers, which has been on view throughout the month, has been one of the most successful exhibitions of the year. It has been particularly gratifying to note that the warmest commendations of the work have come from those who have themselves seen this Italian work in its original home and who find that that done in Peterborough fully equals the best produced abroad. Apart from the artistic quality of the work, we must admire the exceptional good sense of the Peterborough Handicraft Workers; one feels

the admirable fitness and logic in their choice of work which makes use of their inherited aptitude, at the sametime allowing free play for individual originality in design.

It is pleasant to be able to record that the success of this exhibition has been more than a *succès d'estime*.

On April 19 the Society held its customary Spring Reception for members and their friends. The rooms were beautifully decorated by Mrs. Sidney Corbett, with pussy willows and other budding branches, and spring flowers. In spite of a continuous downpour of rain lasting all day, the reception was well attended. Tea was served by the Social Committee, and the occasion proved to be both pleasant and profitable. Opportunity was given to display many of the exhibits in the salesroom in use, and a lively demand for baskets suddenly arose when it was seen how beautifully they adapted themselves to the purposes of decoration, holding flowers, branches, or plants, or for use as sandwich trays and cake baskets.

On May 31 the Society of Arts and Crafts will close its rooms for the summer. The lease on the present quarters expires on that date, and on account of different arrangements which are to be made in the Fall, it has seemed inexpedient to move into new quarters now, with the prospect of another move in a few months; especially as the summer trade is not very large. All exhibits will therefore be returned to consignors during May; and the Society will open its rooms again in the Fall with an entirely new

stock. It is hoped that all consignors will make an effort to have some new and different work to send at that time, so that the new rooms may be opened with *éclat*. The present address may be used through the summer for correspondence.

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EVANSVILLE, INDIANA: The Arts and Crafts Guild at a recent meeting elected the following officers: *President*, Mrs. A. J. Keck; *Vice-President*, Mrs. H. Branham; *Secretary*, H. P. Cornick; *Treasurer*, Miss Kathrine Woods.

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HINGHAM: The Hingham Society of Arts and Crafts will hold its annual exhibition as usual for three days in the last week of July. This year a loan exhibit of shawls, mantles, snuff boxes, miniatures and fans will be included, with an exhibit of lace and a collection of bobbins from all countries.

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NEW YORK: A conference on ways and means for establishing an industrial art school in New York was held on Monday evening, April 24, under the auspices of the National Society of Craftsmen, at their rooms, 119 East Nineteenth street. The vice-president of the Society, Mr. Lockwood de Forest, presided. The conference was opened by Miss Florence N. Levy, who said in part:

"It is five years, almost to the day, since the constitution of this Society was adopted. Since that time

there has always been an underlying feeling and the matter has often been talked of that we need a school, that we need workshops connected with our Society. The demand in the salesrooms for work to be done to order is much greater than the supply, particularly the demand for well-made objects. We have comparatively little hand-wrought silver; there have been orders recently for hand-wrought ironwork—hinges and door knobs—that we have been unable to fill. All this has brought home strongly the question of what can be done to help this general movement leading toward a well-trained group of people to supply this demand.

“New York, with its many industries, needs a well-equipped industrial art school almost more than any other city in this country, yet to learn the textile trades one must go to the Pennsylvania School of Industrial Art in Philadelphia, for pottery to Trenton and for metal work to Providence. There are a few students in the metal work classes at Pratt Institute and Teachers College, but these classes are only a small feature in these institutions of general learning. The Metropolitan Museum of Art and the Cooper Union Museum for the Arts of Decoration contain a wealth of material which, if studied by the New York workmen, would place this country in the front ranks of the industrial world. It would not then be necessary to get foreigners to design our goods and to make them. A large, well-equipped industrial art school, closely affiliated with the Metropolitan Museum, is the great need. As a first step toward this end the Craftsmen Society might at once

establish workshops in connection with its sales-rooms, and coöperate with existing schools where the theory of art and design is taught."

Mrs. Wilmerding advocated a great art university. Here would centre the art life of the city. It would unite the department of architecture of Columbia University, the painting and sculpture of the National Academy of Design, the normal work of Teachers College and a complete industrial art school, under one general management, closely affiliated with the Metropolitan Museum and partly supported by the city and state funds.

Mrs. D. B. Deane, speaking for the Art Department of the Alliance Employment Bureau said in part: "Three years ago, when the Alliance Bureau organized an art department, it was for the purpose of finding work in the art trades for those students, usually graduates of some art school, who applied to the bureau for work. It was found that there were more positions than applicants who were fitted to do the work, and the problem soon resolved itself into a search for well-trained art workers capable of filling places requiring speed combined with skilled craftsmanship. In these days when the art trades are multiplying so fast, and the standard of art work demanded by the public is steadily growing better, something should be done to put employers in direct touch with the trained assistants that their work requires. There should be some means of bridging the gulf that lies between the art school and the art trade. It might be a continuation school, which would give a supplementa-

ry course in earning a living; one that would take the place of the dearly bought beginnings of commercial experience."

Mr. George de Forest Brush, one of our leading painters and instructor at the School of the National Academy of Design, dwelt on the lack of beauty in the present surroundings of the art student. "How can a young man or woman gain any appreciation of beauty," he said, "unless permitted to handle beautiful objects? Dirty blank walls and broken plaster casts are not conducive to idealism or the production of beautiful objects. Nothing should be too precious or too beautiful for our art students."

"Let me ask you," said Dr. James P. Haney, Director of Art in the High Schools, "suppose that the question should be put as to whether we favor the establishment of an industrial art school, and all in favor would answer with an 'aye' that would resound, and some one among us should come forward and say, 'Here is a check for \$500,000, put your plan in operation,' I would like to ask you what you are going to teach in that school, and whom you are going to teach? You will find it a very difficult question to answer. In the first place the people we have got to reach are the people in the public schools, and we must also try to reach those people of whom one of your number spoke to me tonight; he is a gentleman engaged in the ornamental iron business, and he wanted to know how he was going to get in his workmen more appreciation of the things they are trying to do, and he

spoke of the dead and gone apprenticeship system, when a boy was obliged to make certain of the drawings as he learned his trade. As you all know, there is no such thing as learning a trade now; you learn one part of a trade, and you are mighty lucky if that part does not consist in feeding blocks into a machine all day long, your business to see simply that the machine is kept running; that is the part of the trade which it is the fate of thousands and thousands of men in this city to learn, and they learn it in a few weeks, and they are obliged to bind themselves into unions to keep the price of wages up. We must try and get some appreciation, some knowledge of design, into these people. We must try to establish somehow, somewhere in the city a school which shall aim to teach both day and night, but largely at night to begin with, those who are already in a trade and who are willing to come and get some information in regard to the refinements of design as applied to their particular trade."

Mr. Arthur D. Dean, chief of the division of Vocational Schools of New York State University, was unable to be present, but a letter from him was received in which he said: "We train people to appreciate beautiful things, but we do not train these people to make them. We tell boys that they ought to be doctors, lawyers and ministers; we get them ready for such professions in the high schools, and then we provide them with higher schools and free hospitals and every sort of educational facility, but when it comes to the question of fitting people to earn their living through the industrial arts we tell

them, 'Go out into the world and pick it up.' This is unjust, un-democratic and contradictory to the principles of freedom in American education. I believe that some definite steps should be taken to correct the situation."

Professor Frederick H. Sykes, Director of the School of Industrial and Household Arts of Teachers College, told of foreign industrial art schools, and said in part: "The training of expert workers is a popular question in the United States at the present time. Under the old, former condition of work, in the old apprentice system, the tradition of good workmanship was handed down from master to man, and while that condition existed there was no reason for the schools interesting themselves in the problem of the training of the workman. Now, with the advance of the industrial revolution the situation has changed; the factory supersedes the shop, the machine becomes the centre of interest because it is the centre of efficient production. Certain industries, however, still keep on demanding the hand work, the work of the individual creator; but the fact also remains that we have got ourselves away from this tradition of good art and good workmanship.

"The problem seems to me to require a new kind of education—namely, specialization. Abroad they have solved it that way. Munich has sixty-seven different types of institutions for sixty-seven different trades—stained glass, printing, binding, etc. Berlin goes further, with two hundred and twenty-three different courses. And this must come here; it is bound to come, whether in connection with Teach-

ers College, with the Metropolitan Museum of Art or as a separate undertaking."

The architects' point of view was presented by Mr. J. Monroe Hewlett, of the firm of Lord & Hewlett. "The thing we need in our art," said Mr. Hewlett, "is the evidence of something practical, something materialistic, if you choose to call it so. We have among us a lot of highly trained artists who have approached the subject of their art as artists pure and simple and not as artisans. Saint Gaudens approached the thing from the other direction, and it seems to me that that is the difference between the work of Saint Gaudens and any other sculptor. Industrial art education is therefore the most important problem today in our development as an artistic nation, and the field of usefulness of a properly equipped school of industrial art in New York is so broad that its foundation should be laid so as to provide the possibility of indefinite extension and enormous growth. The remarkable success achieved by the system of *atelier* instruction in architecture inaugurated by the Society of Beaux Arts Architects, which started in New York and has now extended to all important architectural centres of the country, furnishes, it seems to me, the clue for such an undertaking as the Society of Craftsmen has in mind. "So it seems to me that you don't need a lot of money, and you don't need a building; but you do need a body of people who are sufficiently interested in the subject to say that they individually, severally, will start *ateliers*, and they will serve on your governing committee and work this thing out by means

of single *ateliers*, which will be constantly increased. It is after you have gone through a long period of that sort of thing that you can talk about your large amount of money and large building. You need interest on the part of a dozen or fifteen or twenty men who are intelligent heads of various industries which require the services of artistic work. It is not a matter of very much expense; it is a matter of interest and willingness to give that amount of service in starting this thing."

It was the sense of the meeting that an industrial art school is needed in New York, although there seems to be some difference of opinion as to the best plan for such a school. The following permanent Committee on Industrial Art Education was appointed: R. Fulton Cutting, Arthur D. Dean, Daniel C. French, J. Monroe Hewlett, J. Charles Burdick.

. . .

PETERBOROUGH: The annual exhibition of the Handicraft Workers of Peterborough will be held on Wednesday, June 28, from 2 to 6 P.M., in the Town Hall. The exhibition will include Italian cut work, baskets, hooked rugs and other rugs, and preserves, etc., in the Domestic Department. The Society's Tea and Salesroom on Concord street will open for the season about July 1.

ARTS & CRAFTS BULLETIN

To Promote the Handcrafts

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Montague, Massachusetts

HANDICRAFT

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FREDERIC ALLEN WHITING, *Editor.*

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While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors.

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

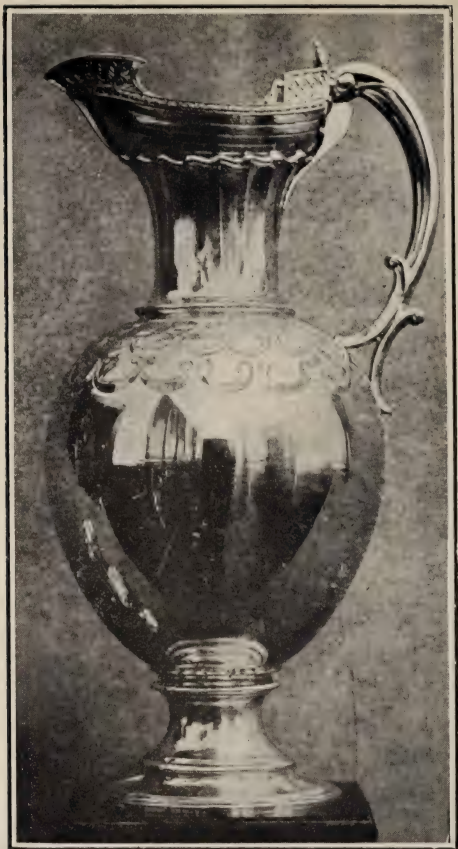
III. ARTISTIC COÖPERATION. When the designer and the workmen are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

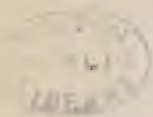
V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”



Gold Yacht Trophy.
Designed by C. Howard Walker,
Executed by Arthur J. Stone.



HANDICRAFT

VOL. IV JULY 1911

NO. 4

A PAGEANT OF SPRING

Given by the Fine Arts Society, Detroit.

THE year has changed his mantle cold
Of wind, of rain, of bitter air,
And he goes clad in cloth of gold
Of laughing suns and season fair.
No beast or bird of wood or wold
But doth with cry or song declare
The year lays down his mantle cold.
All founts, all rivers seaward rolled
The pleasant summer livery wear
Of silver studs on brodered vair.
The world puts off its raiment old;
The year lays down his mantle cold.

THEREFORE, because Spring has come at last, we have chosen to hold this festival in her honor. Every nation and every age has celebrated the coming of Spring and it seemed only right and fitting that we should add our voices to the universal chorus and pay our homage to the Queen of the year. In this sober age we do not deck ourselves with garlands and walk in procession to our temples, singing, dancing and bearing gifts. Nor do we climb to the mountain tops on the eve of May and light the sacred fires that symbolize the sun's return to power. Nor do we even rise at dawn on May-day

and go into the woods and fields a-maying. Nor assuredly do we gather under the cherry-trees in blossom and write our little poems to the trees and hang our poems on the laden branches.

But if we do not do these things we can at least pretend that we do them. Let us throw off the centuries, forget that we are grown up and join in the universal revel, for Spring is our guest to night and Spring is always young.

With these words, Primavera, like a spirit of new life, brought new vision to the members of the Fine Arts Society gathered to celebrate the return of Spring in a pageant of many nations and ages.

In these uncommon and beautiful tableaux was a creative quality which elevated them to the imaginative plane of truest artistic conception, and made of them an original production, unique in the annals of arts and crafts effort.

These visions evoked by the inspiration of returning life remain in memory rich with that color of vital conception which no copyist can give.

The thought of Spring in every nation and every age was visualized in original conceptions of poignant beauty the names of which recall an evening of pure delight.

A PAGEANT OF SPRING

Songs

"Primavera"

Chorus from "Iphigenia in Aulis"

Glück

Picture—Greece: Praise of Dionysius.

Spring Festival in honor of Dionysius, at Athens.

"Fergus and the Druid," W. B. Yeats

Picture—Ireland: Beltaine, the Fires of Bel.

Druid ceremony of fire-lighting on the eve of May.

Song

Picture—The Queen's Maying.

"Queen Guinevere and her Knights and Ladies, clad all in green,
ride out into the woods and fields to gather the May."

Chorus: "O Sanctissima." Ancient Hymn.

Picture—Brittany: Spring Pardon.

Pardon of the Madonna of Bon Secours at Grincamp, Brittany.

Cortège, Minuet, Ballet from *Petite Suite*,
for two pianos, Debussy

Picture—Venice: Carnival.

"Did young people take their pleasure when the sea was warm in
May,

Balls and masks, begun at midnight, burning ever to mid-day?"

Tenor Solo and quartette from the "Persian
Garden."

"Alas! that Spring should vanish with the rose."

Picture—Persia: The Sun Worshipper.

"The Salutation of the Dawn."

Duet from "Madame Butterfly," Puccini

Picture—Japan: Cherry Blossom Festival.

"During the cherry blossom season all the people keep holiday; one
sees them sitting on the ground, writing poems on little strips
of paper, which are then tied to the branches and flutter in the
breeze."

Song: "The Rakes of Mallow." Old English.

Song: "To the Maypole haste Away." Old English.

Picture—England: The Maypole.

Villagers dancing around the Maypole on May-day,

Song

Costumes and settings by the Society of Arts and Crafts.

A FEW technical notes on the production may be of
interest. The names of the pictures suggest the sub-

jects and treatment, so that only the color schemes and lighting effects need be indicated.

In the first place, the experiment was made of using a number of tarlatan curtains of different colors for the backgrounds. Astonishingly atmospheric effects were thus obtained, so that even the most crowded pictures did not look stifled. Take the Greek procession as an example. In a frame six feet high, by eight long, six figures were posed, one of them, the Priestess in white and gold, riding in a chariot; the colors of the others ran the gamut from pale golden yellow, through warm rose, to wine color and purple. For this the background was as follows: first a curtain of black galatea cloth; then curtains of tarlatan in the following succession, orange, light yellow, pink, light yellow. The effect of the whole was that of sun-lighted atmosphere. In the next picture the background was, first, green cheese cloth, of the brightest possible grass green, then bright dark blue tarlatan, light green tarlatan, and more dark blue. In lighting this picture, red and amber lights from the lower left hand corner gave the effect of fire light; and blue lights at the top and opposite side gave the moonlight. The two colors meeting and blending in the background make a most unusual and lovely color effect.

In using these tarlatan backgrounds, strong crude colors can be used, as they are so transparent that they neutralize each other, and give a quite remarkable play of color. Especially is this the case when different colored lights are used. We used four colors, red, blue, amber and white; we found that

any one color used alone gave a crude effect; thus red had to be modified with amber, sun-light was amber with a touch of red and some white, and so on.

In all the backgrounds, the foundation was of course the black curtain; over that was orange, and this was left in place throughout; the other curtains were changed every time. The following combinations were used: green over lavender; light blue over lavender; dark blue over green over pink; lavender over green; dark blue over green. An almost indefinite number of combinations can be used, and experiments along this line are extremely interesting. We used a semicircular background, with a depth of about five feet at its deepest point, and curving to meet the frame at the ends; this was done to avoid the difficulty of side curtains and was in many respects successful, though it should have been made a little wider in comparison with the frame. Half the difficulty in arranging tableaux arises from the fact that so many of the spectators get only a diagonal view; and the circular background simplifies this problem considerably.

If any reader of HANDICRAFT knows of any further experiments which have been made in this direction, the Detroit Society would be very glad to hear of them; and in return, will be pleased to furnish any details in their power to those interested in such work.

FIFTH ANNUAL CONFERENCE OF THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES

THE annual conference of the League was held in Boston on May 19 and 20, at the invitation of The Society of Arts and Crafts, arrangements having been made with the Museum of Fine Arts to hold the meetings in the large lecture room at the Museum.

The conference was called to order at ten o'clock by the Secretary, owing to the absence of Professor Warren (who was detained at Harvard) and of both Vice-Presidents. After explaining that Professor Warren would be present at the afternoon meeting, Mr. Whiting introduced Professor Arthur Fairbanks, Director of the Museum, who welcomed the delegates to Boston and to the Museum in a charming address in which he disclaimed any intimate knowledge of the arts and crafts movement although stating that he had learned much from HANDICRAFT which he read regularly. He congratulated the movement upon being represented by such an organ. Dr. Fairbanks called attention to the fact that the Boston Museum was the first to develop the idea of combining the fine arts and the arts of design, although other museums had already outstripped it in some branches. He expressed the belief that the museums can reach the great public more readily through the arts of design, since they bring the idea of art close to daily life. Foreign museums have recognized this fact and have thus been able to in-

fluence largely the trade products of their communities. The delegates were invited to make the fullest use of the Museum and the hope was expressed that its collections might prove of use and an inspiration. The address by the President was deferred until the afternoon session, and by vote the reading of the minutes of the last conference was waived.

The committee on credentials reported that the thirty-six constituent societies were entitled to one hundred and eight delegates. Nineteen societies appointed forty-five delegates, twenty-two of whom were present at the opening of the conference. Five additional delegates reported at later meetings, making a total of twenty-seven delegates present out of forty-five appointed. Mr. Eliot Putnam reported for the Nominating Committee that the committee had found it impossible to make up a satisfactory set of nominations in time to notify the societies before the conference. After giving the question careful consideration it seemed to the committee advisable that the question of the secretaryship should be referred to the Executive Committee, since Mr. Whiting wished to be relieved of the work. It was possible that if funds could be raised to provide for clerical assistance the work could be continued as heretofore. The committee therefore proposed the following nominations: *President*, Professor H. Langford Warren; *Vice-Presidents*, Mr. Lockwood de Forest and Mr. Huger Elliott; *Executive Committee*, Miss Emily B. Graves, Baltimore, Miss Helen Plumb, Detroit, Miss A. C. Putnam, Deerfield. The execu-

tive committee to appoint the Secretary and Treasurer.

Mr. F. Allen Whiting reported, as Secretary, that as only seven months had elapsed since the Chicago conference it was impossible to report on a full year's activities. The membership had been increased by the addition of the societies in Haverhill, Dudley and Bourne, Massachusetts; Memphis, Tennessee, and Rockford, Illinois. No societies had dropped out since the last conference, although it was probable that at least one of the societies would soon withdraw. A number of promising new societies have been organized during the past winter, some of which will undoubtedly seek affiliation with the League as soon as they are well established. The traveling exhibit which started out in July, 1910, has just been returned. The exhibition for the coming year will consist of jewelry, silverware, iron work and wood carving, the plan being that the larger pieces shall be represented by photographs, as suggested at the Chicago conference. The two traveling libraries have been in use, one being now in Detroit and the other in Portland, Maine.

Regret was expressed that ten of the societies neither appointed delegates nor submitted written reports for presentation to the conference, and the Secretary reported the same carelessness as heretofore upon the part of a large number of societies in replying to questions and supplying the information which is needed in carrying on the work of the League—such as preferred dates for the exhibit, etc. He hoped that the new officers will have less of this to con-

tend with. He urged also that the societies should feel more responsibility regarding HANDICRAFT. The fact that some societies do not even subscribe for one copy, and that only seven societies participated in the guaranty fund for the first volume of HANDICRAFT, shows that many of the members do not realize the importance of such an organ to the whole movement. The League is, after all, for the benefit of its constituent societies and it should not be kept in existence unless these societies feel that it is doing useful and necessary work and are willing and able to give it the moral and financial support which will enable the officers to carry on the work successfully.

Mr. Whiting submitted the following report as Treasurer:

TREASURER'S STATEMENT.
October 22, 1910 to May 19, 1911.

RECEIPTS:

Balance from last statement	\$ 20.26	
Dues 1910-1911	5.00	
Dues 1911-1912	140.00	
Received for HANDICRAFT		
Guarantee	164.75	\$330.01

EXPENSES

Postage	\$ 6.50	
Collection fee on checks	.50	
Clippings	27.20	
Traveling Exhibit (to be re- funded)	8.05	
Clerical expenses	12.00	
Paid for HANDICRAFT guaran- tee	164.75	219.00
Balance on hand		\$111.01

Unpaid dues for current year, \$35.00

Financial year ends March 1, 1912.

REPORTS from societies were then called for and presented in alphabetical order from Amesbury, (Mrs. Smith) Baltimore (Miss Graves), Boston (Mr. Whiting), Bourne (Mrs. Garland), Chicago (Secretary), Detroit (Mr. Hoyt), Dudley (Mrs. Merrill), Evansville (Secretary), Greensboro (Secretary), Hartford (Secretary), Hingham (Mr. Putnam), Kansas City (Secretary), Melrose (Mrs. Hunt), Minneapolis Guild (Mr. Flagg), Minneapolis Society (Secretary), New York (Mr. de Forest), Norwell (Mrs. Power), Portland, Maine (Miss Thompson), Provi-

dence (Mrs. Green). It was regretted that no reports were presented from the Charleston, Columbus, Deerfield, Deer Lodge, Denver, Haverhill, Helena, Memphis, New Jersey, Peoria, Portland, Oregon, St. Louis, Wallingford or Wayland societies.

The reports which were submitted in writing will appear in this and subsequent issues of HANDICRAFT. Following the reading of the reports the conference adjourned until 2.30 p.m.

The afternoon session was called to order by Professor Warren who referred to the encouragement of added numbers and discouragement of lack of coöperation. He felt that the success of the Detroit Society in establishing its school of design was a sign of great promise, and reported that the Boston Society was also at work upon a plan for the establishment of a well equipped workshop school for the thorough training of craftsmen. He pointed out the need of such a training as was still given in many countries abroad. A well conducted salesroom was an important adjunct in a community attempting the establishment of such a school, providing as it does the means of disposing of the product of the workers graduating from the school. In fact it was held that the only sound foundation for a successful arts and crafts society was a well managed and self-supporting salesroom.

Following the President's address the meeting was thrown open for discussion. Mr. de Forest urged the need of a sound system of art training, radically different than that in use in most of the art schools, and one in which the pupils should be taught to ob-

serve, as well as to know the fundamental principles of their craft. He felt that we had much to learn from Eastern countries which had always been the source of good design, and told of interesting experiences in India.

Mr. Flagg of Minneapolis said that the commercial firms were beginning to feel the demand for better designs in manufactured wares and were coming to the schools of design for help—which seemed a healthy sign.

The old question of Jury service was discussed, as were some of the more novel features of local work as brought out in the reports from the societies. At 4.45 the meeting adjourned to the Trustees' room where Dr. Fairbanks received the delegates informally after which tea was served and a very pleasant social time was enjoyed.

In the evening at Copley Hall the delegates were guests of the Society of Arts and Crafts and the Copley Society of Boston. Mr. Joseph Lindon Smith gave one of his inimitable discourses on the Hindu temples at Ankor Wat in Cochin China and the Hindu Festival in Madura, Southern India; about a hundred lantern slides being shown to illustrate the amusing and interesting talk, after which refreshments were served.

On Saturday morning the conference was called to order at 10.15 by the President, the first business being the election of officers. The report of the Nominating Committee was discussed and it was felt advisable by some that a full set of nominations should be made, and since the Boston Society wished

to be relieved of the work, that the headquarters should be changed. Miss Mauran of Providence stated that she believed that the Handicraft Club would be able to accept the work and presented the following list of nominations: *President*, Huger Elliott, Providence; *First Vice-President*, Mrs. J. A. Garland, Bourne; *Second Vice-President*, Clarence P. Hoyt, Hingham; *Secretary-Treasurer*, Mrs. Samuel M. Conant, Providence; *Executive Committee*, Miss Emily E. Graves, Baltimore, Miss Helen Plumb, Detroit, Carl P. Rollins, Montague.

No other nominations being made, the convention proceeded to the election of officers. Messrs. A. J. Stone and M. I. Flagg being appointed tellers, reported the election of the officers proposed by Miss Mauran.

Mr. Whiting asked for instructions regarding the traveling exhibit, as the headquarters would now go to Providence, and suggested that the societies should be notified to send articles to Providence instead of to Boston, and arrangements should also be made for the Providence Jury to be requested to act, instead of the Boston Jury, with the Executive Committee as a Jury of selection for the exhibit. It was accordingly voted "That the Jury of the Providence Handicraft Club be requested to act with the Executive Committee as a Jury for the traveling exhibition, and that the societies be notified that the articles submitted for the exhibit be sent to Providence instead of to Boston."

The President then called upon Mr. C. Howard Walker who gave an informal talk on the present

development of handicraft schools. This was followed by a brief address by Dr. Denman W. Ross who spoke of the need of training in design.

Mr. Walker reported for the Committee appointed at the last conference to prepare a lecture for use among the societies, that the Committee was trying to gather the necessary slides around which a talk could be written.

The question of joining the American Federation of Arts for the next year was referred to the Executive Committee with power.

A vote of thanks was passed to the officers and governing board of the League for their services, and to the Museum of Fine Arts for hospitality extended to the League during the conference.

The retiring Secretary urged that the meeting should not close without some definite statement from the conference as to the usefulness and value of HANDICRAFT, since the little magazine entailed a great deal of work which should not be required of any one if the League as a whole did not value its organ sufficiently to give it hearty support in every way. The interest of the delegates present was manifest and on motion it was voted that it was the sense of the meeting that HANDICRAFT should be continued, and further that the delegates be asked to recommend that each Society buy not less than four subscriptions to HANDICRAFT.

The formal sessions of the conference then adjourned at 1 o'clock. The delegates and friends were, however, invited to meet at three o'clock at the Germanic Museum in Cambridge where Profes-

sor Kuno Francke described the collections in a charming and instructive manner, taking many of the reproductions of old metal work from the cases that the visitors might observe them more closely. It was felt that this informal meeting brought the conference to a pleasant ending.

REPORTS

THE HANDICRAFT CLUB OF BALTIMORE

SINCE the last conference of the League, the growth of the Handicraft Club has been most vigorous. The sales for December, 1910, show an increase of 47% over December of the preceding year, while during the first four months of 1911 there has been the even more remarkable increase of 49%. In the show room we have made a successful effort to exhibit, a large variety of crafts, as well as an increasingly high standard of work. We have also endeavoured, as seems fitting in Baltimore, to secure Southern industries and now have represented many Southern crafts, among which the beautiful carving, weaving and basketry from the North Carolina mountains are particularly interesting. The number of Baltimore craftsmen is growing and it is a matter of special encouragement that we now have several local silver-smiths doing excellent work. Some interesting exhibitions have been held during the past winter, most of which have been noted in HANDICRAFT. An exhibition now current shows printing from the press of Mr. Norman T. A. Munder of Baltimore, in which is included some very remarkable work. Of

great interest are the catalogues de luxe of the Loan Collection of Dutch Art, printed by Mr. Munder, and published by Edward Fairchild Sherman of New York for the Metropolitan Museum, and Hoskier's *Critical Introduction to the Golden Gospels*, printed for J. Pierpont Morgan, Esq. This exhibition of printing closes the season. Only two lectures have been given so far during the year, the address on "Style" by Prof. Hans Froelicher, of Goucher College, made at the annual meeting of the club, and Mr. Theodore Hanford Pond's illustrated talk on the "Craft of the Silversmith." Plans for the fall include some interesting new developments, among them a very beautiful and unique entertainment, which will illustrate, in tableaux and pantomime, an illuminated book of ballads, the designing and costuming to be carried out by members of the club. It is a pleasure thus to be able to report such progress during the year, with an outlook of even greater interest and success.

THE OLD COLONY UNION, BOURNE
MASSACHUSETTS.

I BEG to submit the following outline of our work: we have been in existence such a short time that I have prepared no formal report. The Old Colony Union was organized February 15, 1911, in Bourne, Mass., a township comprising seven villages. The aim of the association is industrial, social and agricultural. There is at the present time a membership of about two hundred and seventy-five, all women and children. There are two classes of mem-

bership, the regular member who is a resident of Bourne and the associate member who is non-resident. We have this year founded an industrial school, where over one hundred children work on Saturday mornings. It is so organized that each child is earning something for his or her work, and so the school in time will be more than self-supporting. The girls are taught all kinds of needle work, basket and cane weaving. The boys are learning sloyd and making simple furniture. To encourage agriculture, we have arranged for an annual exhibition at which we offer to the children prizes for the following things: potatoes, corn, squash, pumpkins and cut flowers all planted and cared for by the children. A prize is also offered for the prettiest flower garden of twenty square feet. There are prizes also for original work in sloyd, needlework and basketry.

We have a club house in construction which is to contain a reading room for members and a public tea room and salesroom. This club building is to be operated by the older girls in the villages that they may in this way receive a complete course in domestic training.

During the summer months we are to have courses open to members, in the following things: French embroidery, Italian cut work, basket weaving, a course in poultry and one in agriculture. There will be a course in applied design.

We are to receive jams, jellies and pickles in our salesroom; these we have arranged to put in uniform jars, that we may at once be in a position to place them on a wider market than the local one.

We have arranged to receive and ship in uniform cases all farm produce conforming to our standards. There are a number of looms to be set up in the different villages and instruction given as to their operation. We are to have designs sent in by members for rugs and are to buy the best design, adopting it as our pattern for the year. We will take it to the large shops in the cities and secure as many orders as we can. During the winter months our looms will be weaving these rugs for the summer market. We have taken the initial step in establishing on Cape Cod the Y. M. C. A. I hope next year to be able to report to you that we have accomplished a great deal. Since we began work in February we have devoted all our time and thought to organization.

THE CHICAGO ARTS AND CRAFTS SOCIETY

THE principal activity of the Chicago Society during the last year has been the entertaining of the National League of Handicraft Societies at its convention in October, 1910. Meetings were held for three days in the Fine Arts Building, the Art Institute, Hull House and the University of Chicago. Addresses were given by Mr. W. M. R. French, Miss Euphrosyne Langley, Miss Jane Addams, Dr. Frank Gunsaulus, Prof. W. I. Thomas, Prof. George E. Vincent and Prof. C. H. Judd.

After the convention there were no meetings of the Society until February when Mr. W. K. Cowan delivered a most interesting and instructive lecture on Old English Silver and Sheffield Plate.

At the March meeting Mr. Robert Grant talked on the History of Oriental Rugs, illustrating his address with rare old examples from his collection of rugs. In April Dr. Zella Dixon, formerly Librarian of the University of Chicago, and the foremost authority on book plates in the United States, gave an illustrated lecture on book plates.

While the activities of the society have not been great this year, this is due to the fact that the members have been unusually busy in their individual shops. While there have been new members added, deaths and some resignations have kept the membership of the society about the same as it was at last report. The annual election of officers will not be held until after the convention.

THE DUDLEY HANDICRAFTERS, DUDLEY
MASSACHUSETTS

THE Dudley Handicrafters organized in July, 1910. The previous winter we had had lessons in stenciling and tooled and cut leather; during the winter of 1910-11 we had lessons in leather and basketry. During the year we have had two sales in our own town and two in neighboring towns which we have considered quite successful. Our membership is thirty-six with thirty active members.

As a Society we are very enthusiastic and during the coming year we hope to gain new members who will be interested in other crafts.

ARTS AND CRAFTS LEAGUE, EVANSVILLE

An interesting Japanese exhibit was held at Museum Building in April, 1910.

In connection with the exhibit the ladies served tea informally. School children's work was on display, also work of members. Prizes were awarded to best work.

From November to January a shop was carried on. Articles to sell were accepted from members, other goods were imported from various sources. Shop paid expenses.

Classes in the different branches of art and art-crafts have been running since the shop closed. Teachers have charge of these. Members who pay their dues are eligible. Services of teachers are remunerated by the League treasury. Pupils were given instructions free.

THE ARTS AND CRAFTS SOCIETY, KANSAS CITY

OUR report can be summed up in a few lines. We are all doing a little something. Our Society is very poor at this time; our October and January exhibits were successes artistically but netted us very little money. Several of our best workers, Mrs. Matthews and Miss Welch, have married and gone to other states. We have good prospects for this next year and hope to be in the next conference.

THE ARTS AND HANDICRAFTS GUILD OF
GREENSBORO

THE chief interests of the Guild in its third year

have centered about the salesroom which has come to attract a definite patronage.

The class of articles exhibited and sold is superior to that of last year and a wider appreciation of the value of the Shop to the community is noted.

It has been impracticable to have the Shop open more than one day in each week except during December when it was kept open daily.

Lectures and exhibitions have been fairly well received and a class in metal work conducted by a member of the Guild has helped to further the Guild's influence.

HARTFORD ARTS AND CRAFTS CLUB

THE work of the Club for year 1910-11 has been one of increased interest to members. Each month meetings have been held, and this year at the homes of the members instead of the regular lecture course of former years. Subjects have been presented which have been of vital interest to the Club.

The October meeting was held at the home of Mrs. J. L. English. Summer sketches of Mrs. English's were exhibited and the Club was delightfully entertained.

The November meeting was held with Miss C. Louise Williams. Mr. Albert H. Pitkin, Curator of Ceramics at the Morgan Memorial gave a delightful and instructive talk on "Old Pewter" illustrated by many rare pieces from his collection.

In January a novel Russian evening was given by Mrs. S. D. Stoddard. Russian fairy tales were translated into English by a student from Russia. Songs

were sung and refreshments served in the Russian style giving the whole thing a unique character. The evening closed with questions to Mr. Tractenberg concerning the arts and crafts movement in Russia and the general life there in relation to arts and music.

In February an Old Colonial Evening was given by Mr. Herbert Randall in his studios. Mr. Randall gave a charming talk upon "The Primitive Industries of the Plymouth Colony," illustrated by many choice objects from his large collection of curios, and anecdotes of a personal nature connected with Plymouth. Refreshments were served in an old time manner with an old time flavor. The occasion was one of rare enjoyment to all present.

Besides these social evenings, have been given: one lecture by Mr. Frank Alvah Parsons of the New York School of Art, subject, "Art as a Factor in Rational Living," and one reading on "Rossetti and His Circle," by Mrs. Helen K. Weil of Cambridge. Several exhibitions have been held during the year. In September the traveling exhibition from the National League of Handicraft Societies, leather and illuminations. In November a special exhibition of silver. In December, the Christmas sale. During January, textiles. In February, pottery and baskets. March, china. April 1-15, Easter cards and prints. During the latter part of May a special exhibition of the work from the different classes will be held in the shop rooms.

The classes this year have been full of interest. The class in design has been conducted by Miss Fay-

ette Barnham of New York, and very creditable work in illustrations, block printing and all kinds of textile designing have been executed with success.

The following is the report of the wood-carving class submitted by Mr. Rood.

The season of 1910-11 marks the fifth year of the carving class of the Hartford Arts and Crafts Club under the instruction of Mr. Karl Von Rydingsvärd of New York.

The course was planned for ten lessons, and to be held on Saturdays during the months of November, December and January, with the Christmas holidays omitted, but by the desire of the majority of the class the time was extended to include February, making fourteen lessons in all, after which there was a lesson in gilding under the instruction of Mr. G. B. Keander of Boston.

There were eleven regular members and two others who came in for one or more lessons. Four of the class have been constant attendants since 1907, and all but two have had at least two years' experience. Under such circumstances the workers could not fail to be enthusiastic and the accomplishment considerable.

The class was held in one of the buildings, a fine colonial dwelling once the home of Mrs. Sigourney, which is used as an evening school during the winter season, and which contains a shop for wood working classes, extension tops being temporarily added to the benches for the convenience of the carvers. The hours of instruction were from 11 a. m. to 4 p.m. with a short intermission for luncheon,

each member working as much or as little of this period as he was inclined.

Many large and interesting projects were carried out this season among which may be mentioned a large colonial mirror in mahogany, several bridal chests in oak and mahogany, several elaborate picture frames in mahogany and walnut, a piano bench, a tabourette, a fireplace bench and a fire screen.

The Club membership is now one hundred and fifty.

SOCIETY BIOGRAPHIES

THE CHICAGO ARTS AND CRAFTS SOCIETY

THE Chicago Arts and Crafts Society was founded at Hull House October 27, 1897. Residents of the settlement had returned from England full of enthusiasm over what had been accomplished there by William Morris and his followers, and it was felt the time was ripe to introduce the principles of the arts and crafts movement here. The founders of the society and some of its earliest members were Miss Jane Addams, Miss Ellen Gates Starr, Prof. Charles Zeublin, Mr. George M. R. Twose, Miss Ellen Waite, Mrs. Madeline Yale Wynne, Mr. Frank Hazenplug, Mr. and Mrs. Gus Higginson, Mrs. Kate Watson, Miss Elizabeth Head and Miss Louise Anderson. The presidents of the Society have been Mr. George M. R. Twose, Miss Elizabeth Head, Mr. Ralph Clarkson, Mr. W. R. Gates and Miss Euphrosyne Langley.

Miss Waite, as secretary and treasurer, was the moving spirit of the Society during the first half of its existence and the Society owes to her its greatest successes. She kept its records, stimulated its members, sold their products, wrote innumerable letters, managed the exhibitions, loaning her studio for them, packed the boxes, arranged the meetings and secretly paid the yearly deficits from her own purse. She put her heart and strength into the work and the Society thus publicly acknowledges its debt of gratitude to her.

The motive in forming the Society was the educa-

tion of the people and the betterment of the city. Among the first people the Society sought to interest were heads of departments in factories of various kinds, actual workers in the different crafts and the public school teachers. Annual exhibitions were held. At one of these, in connection with the Architectural Club, the Society showed the rooms of a workman's dwelling and demonstrated how inexpensively and yet how practically and artistically such a home could be furnished with things made by machinery.

One of the most important early activities was the spreading of the knowledge of the arts and crafts work throughout the middle, southern and western states. Letters were written to various clubs and societies telling them of the movement and offering an exhibit of good work. Such exhibits were then gathered and sent with letters of information concerning the different articles they contained. Many times lecturers were supplied, Mrs. Wynne and Mrs. Watson giving valuable service in this way. This often led to the formation of arts and crafts societies which were fostered and helped by the Chicago Society. Prominent men from Europe and the east were brought to Chicago for lectures. Among these were Mr. Charles R. Ashbee, Prof. Charles Zeublin, Prince Kropotkin and Prof. Dow.

The famous Labor Museum of Hull House was a direct outgrowth of the Chicago Arts and Crafts Society. Many branches of arts and crafts are well taught in our public schools. There are perhaps

more individual workshops in Chicago than any other city, and these shops are well patronized.

The work having been so well established in Chicago during the last five years the Society has held only social meetings when various phases of the arts and crafts have been discussed. It is expected, however, that the educational work will be continued in the form of a course of lectures to be given at the centers of the Playground Association. The Society had the pleasure in October, 1910, of entertaining the National League of Handicraft Societies.

THE ARTS AND CRAFTS SOCIETY OF HAVERHILL

THE Haverhill Arts and Crafts Society which is a member of the National League of Handicraft Societies was the result of an informal conference held on May 25, 1910, which was attended by upwards of thirty local people interested in various lines of handicraft.

A second meeting held on June 1 was important on account of the adoption of a constitution and by-laws patterned after those of the Boston Society. Officers were elected, and plans were made for future meetings, adjournment being made to the autumn.

Regularly each month well attended meetings have been held in which cordial interest has been maintained and there has been a continuous increase in membership. The major part of those identified with the Society are active members, and almost every line of handicraft is well represented.

Early last autumn the Society held an exhibit which

was a most interesting event of the year, and there was a fine display of needlework, brasswork, jewelry, wood carving, embroidery, china painting, illuminated work, ornamental lettering, and other equally skilful handiwork.

During the year classes have been organized in jewelry, metalwork, embroidery, design, and wood carving, and the interest in this department of the society has been keen. The members have accomplished some most finished results, and an exhibit took place in June.

The Society has purchased considerable permanent equipment, a loom being one of the notable assets which is giving both pleasure and profit to the members of the Society.

The wood carving class is in charge of Mrs. J. J. Donahue of Manchester, N. H., and skilled teachers supervise the other classes.

Another season the society hopes to materially increase the scope of its work and organize several other classes which it is felt are needed.

The Society is upon a good financial basis, and still greater achievements are anticipated during this second year upon which the organization is about entering.

EDITORIAL

"Competition is the Life of Trade."

ONE of the amusing features of the arts and crafts movement which seldom finds its way into conversation or the magazines is the way in which we hug that motto to our breasts. The middle class, which originated it to express a condition at one time extant, is essentially a trading class: they are organized to barter in the market, first over raw materials, then over labor, finally over the wares produced. The middle class manufacturer is as much a trader by instinct and practice as is his brother the store keeper, and all of his language is the talk of the trader. His ancestry was in trade (when not in the hands of some gentleman of the road), and he has even succeeded in making regrating and forestalling, once crimes and punished as such, respectable. Nay, he has gone even further, and *not* to be a regrater or a forestaller is tantamount to penury or opprobrium. But the middle class trader, without at all ceasing to be a trader, has learned a thing or two, and he now knows, at least the more able of his fellows knows, that in order to keep his shaky competitive edifice standing at all he must *pull out the foundation!*

Only the small tradesman, too ignorant to know what he is doing, and the craftsman are left to shout "Competition is the life of trade" after the procession has gone by. His comrades of the great industrial army are slowly working out a scheme for the

elimination of competition among wage workers. Still the craftsman refuses to join the labor union, is debarred by his very occupation from being a member of the middle class, and proceeds to show his clever appreciation of his independence and intelligence by competing with his fellows to the top of his speed! It is all very funny, but it is pretty serious business for the craftsman, and incidentally for artistic production. There was little or none of it in the close guilds of the middle ages (those halcyon days of the craftsman which we are so fond of talking about), but, oh well, we are *modern* craftsmen! *We* know that competition is the life of—well there is a flaw there we did not see before. Trade is the next word, and that isn't exactly right. We don't want to be traders, we want to be makers—*we* are *craftsmen*. Yes indeed, so we are; but we also have to sell our wares, and so we must for the time be traders, and as usual the smartest trader is the most successful craftsman! And there's our vicious circle complete!

I have no panacea to offer. We are not strong enough by ourselves to work out the problem alone. But we ought at least to look carefully into the matter of the unrestricted competition of the arts and crafts workers, and see what can be done to limit competition among us. To be sure the long abused Juries have recently undertaken to advise before hand as to what the workers should make, thus forsaking the usual American practice of locking the stable door after the departure of the horse. But even then, the various arts and crafts societies work

in competition to some extent with each other, and worse yet compete actively with the ordinary commercial stores in each city. But crowning all ridiculousness come the small societies which send consignments of wares of moderate value so far as from Massachusetts to southern California! It seems to me that in this matter of unrestricted competition is a vital question worth the while of any society to consider. R.

. . .

HAPPILY most craftsmen live and do their work in comparative peace, if not plenty, and the great questions which agitate the world (and never more so than in our own time) get themselves worked out without the conscious aid of the majority of men. But it is the province of HANDICRAFT to offer its readers a critical investigation into the various questions which vitally concern the movement for a revival of the handicrafts, and it is in line with this policy that we have published in the June number an essay dealing with the ethical aspects of the movement, and that we print in the present number one of the letters called forth by that article. Professor Stimson has been a teacher of design and a writer on "artist-artisanship" as he calls it, and his communication is of much interest. The arts and crafts movement needs a wider catholicity of interests, and we welcome any endeavor to extend the boundaries.

. . .

WE wish to call the attention of the readers of HANDICRAFT to a new feature established in this

number. The interest in HANDICRAFT has grown so wide, and the services which it is called upon to render have become so diverse that it has been decided to institute a Service Department. This will be a special department where craftsmen may find opportunities to pursue their craft in communities and shops; where designers may learn of openings for their talent, and where employers and crafts shops desiring skilled workers may advertise their needs.

There are many workers in our movement who are not in their proper niches—many craftsmen who might do better under different surroundings—many communities and shops which are handicapped for energetic and capable workers. The schools are turning out an increasing number of designers and handicraftsmen, and it is in the hope of uniting opportunity and worker that we have established the department and we speak for your hearty coöperation in making it of value to the movement.



WITH THE SOCIETIES

MELROSE, MASS: *A Problem and its Solution.* Something less than two years ago the Melrose Society of Arts and Crafts, after an existence of several years, found itself face to face with a perplexing problem and its solution may be of assistance to other societies.

The problem was this. The Society at that time numbered about fifty members and as the annual

dues were only one dollar, the regular income with the help of occasional exhibitions, etc., had barely sufficed to pay, besides the necessary expenses for notices, etc., the rent of a small carpenter's shop, which had been fixed up and used, with some discomfort, for meetings and classes.

This building however was afterward torn down and the Society was unable to find anything at all adequate for its needs, for it meant a room or rooms which could be heated and lighted suitable for day and evening classes or meetings (which would mean practically the entire rental of the premises) at a figure even approaching the entire revenue of the Society. In fact so discouraged were some of the members that it was a serious question whether the Society had better not give up.

Just then one of the members who was much interested in its work made the suggestion which proved the practical and very satisfactory solution. This lady, the widow of a prominent physician, occupied a house in the very center of the city, next the Public Library, and at the rear of the house was a good-sized stable which however had been unoccupied since her husband's death.

This stable she offered the Society for a very moderate rental. In many ways it was admirably suited to the needs of the Society, being centrally located, well lighted and large enough for all purposes. The ground floor consisted of a large carriage room some twenty-five feet square and a smaller room containing two stalls, harness closets, etc., with running water and gas.

Up stairs a small room had been fitted up for the coachman and this room had a chimney, which however did not extend down to the first floor; the rest was a large airy hay-loft.

As the wooden floor in the carriage room was in poor condition the owner agreed to fill the space with cinders and lay a solid cement floor.

The next question was a heating plant. The Society purchased a second-hand, old-fashioned, round stove such as are seen in country railroad stations, connecting by a long pipe with the chimney in the coachman's room, which was found to easily heat the large room even in the coldest weather. They also extended the gas pipes to give plenty of light and with the addition of cheap but artistic scrim curtains at the windows, burlap hangings, a large glass-door bookcase, chairs, tables, etc., loaned by the members, and the installation of a large rug loom, owned by the Society, in one corner, the room presented a very attractive appearance.

Since occupying it the Society has increased to a membership of nearly 150. By means of a fair and a number of socials it has paid all of its bills, made many improvements in its "Shop" as the Society calls its home, and closes its year with about \$35 in its treasury.

This last winter it maintained under competent teachers classes in basketry, embroidery, design, wood carving, leather work, rug weaving, etc., which were practically self-supporting, and has also opened its Shop Monday afternoons as a tea room and

for the sale of articles made by its members, which has proved a very happy feature.

This is written in the hope that it may prove a help to some other societies which may possibly be confronted by similar discouraging conditions.

. . .

NORWELL: The Norwell Society of Arts and Crafts held its third annual summer sale at the salesroom at Norwell village, on Friday, June 16. The rooms are open each week day from 3 to 5.30 until further notice.

An attractive line of baskets, stenciled linens, leather work, bayberry candles, hand painted china, embroideries, etc., is offered for sale.

. . .

DEERFIELD: The annual exhibition of the Deerfield Industries and the Blue and White needlework will be held July 11-15, at the various shops where the work is done. The Village Room which has usually been filled with articles on exhibition, will this year show a number of crafts people at work—weaving and sewing rags, and making baskets of all sorts. There will be at the same time a Memorial exhibition of paintings by George Spencer Fuller, which will be of great interest.



LETTERS

To the Editor:

I HAVE enjoyed * * “A Principle of Handicraft” and join with your conclusions most heartily. * *

One need only examine with scientific intelligence and aesthetic sympathy the handicrafts of nature to see the vital and organic principles of beauty in constructive work, or handicrafts for man; and the proofs are superabundant that these most directly and pertinently appealed to all primitive workers and inspired their imagination in the design and embellishment of their work.

It is equally well known that, primarily, everyone *had* to work, alike in matters of self-support, self-defense and self-expression, and that, through enormous centuries, it must have been those citizens who most efficiently and effectively led their fellows in skilful, wise and beautiful work, to whom the general gratitude and indebtedness would naturally give greatest honor and consideration. For it was not till relatively late that social treachery and cunning gave the parasite his false position. The slow abandonment of the food supplies and protection of the forests for those of river fishing and bottom-land agriculture (which initiated land tenures "in severalty" and began the graft of the city "boss"), together with those pastoral departures (for "better feeding grounds" for the flocks) which inaugurated patriachism and primogeniture, and so started the graft of aristocracy, could never have effectively degraded the worker who possessed intelligence, taste and skill. Society has always depended upon him, and in effect does so still. The very zeal with which the parasitic class compete for his products by paying higher prices in proportion to his greater skill and taste proves this point. But the effort to "get from

him" the results of his skill "without giving economic equivalent" began early, on the part of the parasitic and self-styled aristocrat, who (through chicanery, superstition and conspiracy) arrogated and usurped the greater part of the commonwealth which they had neither created nor deserved. Against this social crime of the grafting element history reveals an eternal moral, intellectual and material movement of the workers and producers against their oppressors. Ward's *Ancient Lowly* gives this very fully, and shows the guild or fraternity spirit of coöperation and mutual protection all the way along for centuries, down to our "free masonries," "coöperative brotherhoods" and "labor unions" of to-day. The great world, with the Socialist party now become international and victorious, is the direct evolutionary descendant of that righteous struggle for fundamental manhood and self respect in productive service and social coöperation. * *

JOHN WARD STIMSON.



EXECUTIVE COMMITTEE MEETING

MONDAY, June 5, 1911, the executive board of the National League of Handicraft Societies met at eleven o'clock at 47 Beacon Street, Boston; Vice-President Mrs. Garland presiding, Mr. Hoyt, Mr. Rollins and Mrs. Conant present.

Voted: That a meeting of the executive board be held the first Monday in each month.

Voted: To postpone the Traveling Exhibition until October.

Voted: That the following classes of handicraft be included in the exhibition: woodcarving, jewelry, metal work, printing and designs for reproduction, leatherwork, book-binding, textiles and needlework, pottery and basketry.

Voted: That the plan of judging articles for the exhibition be conducted as formerly—the executive board and a committee from the Providence Handicraft Club acting as judges.

Voted: That Mrs. Garland be chairman of a committee of three, to investigate the raising of a fund to purchase examples of handicraft to be used in traveling exhibitions. The other members of said committee to be appointed by the chairman.

The following nominating committee was elected to present a list of officers for the League at the next annual meeting. Chairman, Frank C. Baldwin, Detroit, H. Langford Warren, Boston, J. Hemsley Johnson, Baltimore.

The executive board moved a vote of thanks to Mr. Rollins for his generosity in the past and his present offer of printing, without charge, the League stationery for the coming year.

Voted: That Mrs. Garland appoint a committee of three to consider the publication and management of HANDICRAFT.

Voted: That the Secretary furnish a summary of each executive meeting for publication in HANDICRAFT.

Adjourned. NELLY FERGUSON CONANT, *Secretary*.

ARTS & CRAFTS BULLETIN

To Promote the Handcrafts

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MISS DOROTHY TURPLE, a graduate of the Worcester Museum School of Design, and with five years experience in Metal Work, desires position as instructor. Address 919 Pleasant Street, Worcester, Mass.

DYER. A settlement of arts and crafts workers has an opportunity for a craftsman dyer. Good dye house, ample water, attractive surroundings and co-operation. Write "Dyeing" care of Handicraft.

The Montague Press

has executed many important commissions this spring. Among those completed and in press are:

A Masque of Architecture, for the Boston Architectural Club.

Annual Report, Society of Arts & Crafts, Boston.

Annual Report, Society of Arts & Crafts, Detroit.

Year-book, Greenfield Country Club.

Year-book, Yale Corinthian Yacht Club.

Woodside Cook Book.

Programs, Mass. Civic League Conference.

Announcements and Invitations, Reception given

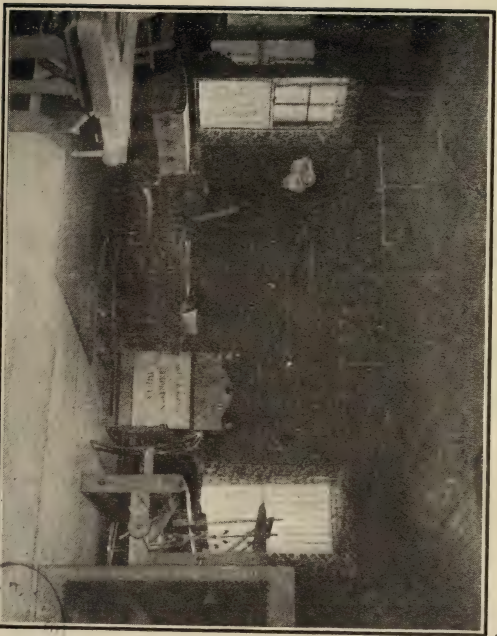
Professor Duquesne by the Architectural Department, Harvard University.

Deerfield Doorways, a set of prints.

The Press will give your work the same careful attention that these have received.

Samples and estimates on request.

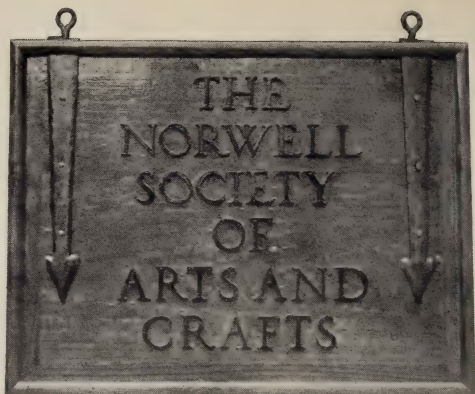
THE DYKE MILL, *Proprietor*, Montague, Mass.



Interior of the Shop of the Melrose Society.

See description on page 150.





A SIGN
MADE FOR THE NORWELL SOCIETY OF
ARTS AND CRAFTS BY THE DYKE MILL
MONTAGUE MASSACHUSETTS
SEE OPPOSITE PAGE

HANDICRAFT

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While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors.

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

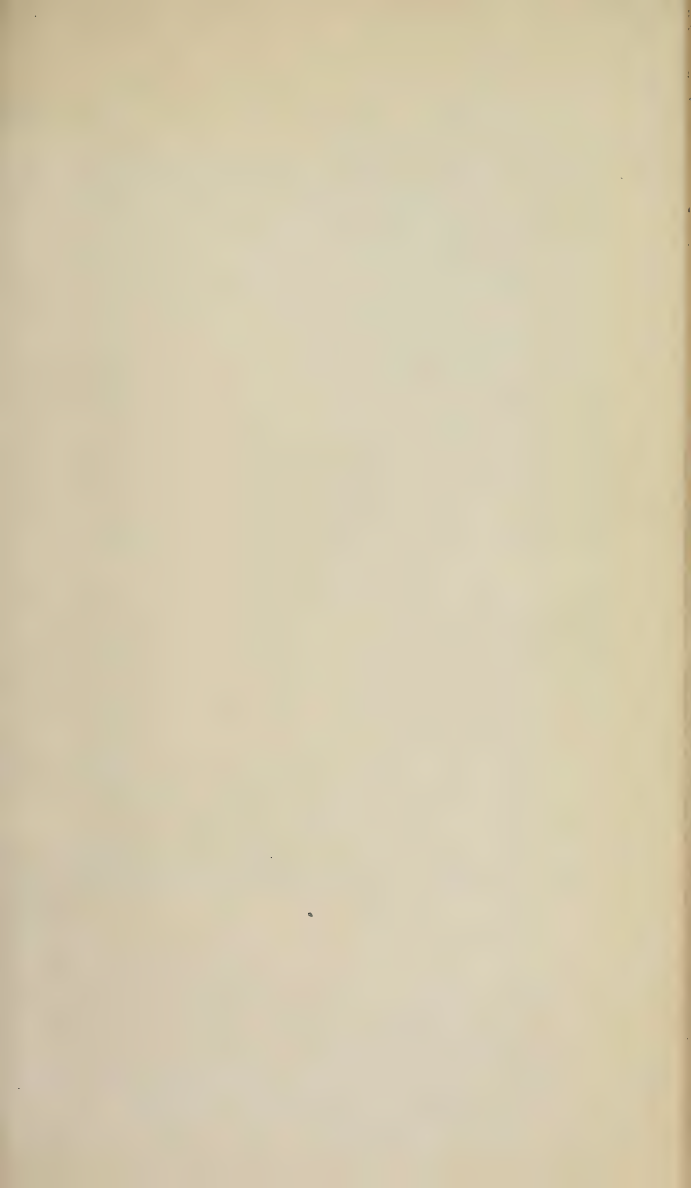
III. ARTISTIC COÖPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

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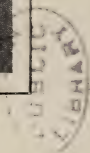
“It is only possible to answer for the final truth of principles, not for the direct success of plans.”





Old Deerfield Street.

Photograph by Frances and Mary Allen.



HANDICRAFT

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A MASQUE OF MIDSUMMER

S. O. H.

“Man ever journeys on with them
After the red rose-bordered hem,
Ah, fairies, dancing under the moon.”

BUT the lure has increased potency on the Magic Eve of St. John, the night of the “Masque of Midsummer,” given by the Detroit Society of Arts and Crafts in the same shadowy woodnook that formed the background of last year’s “Masque of Arcadia.” The group of city dwellers who responded to the call of the open this year saw before them at first, however, a purely mortal revel, though across the barriers of time and space; the concluding festivities, in fact, of a jolly crowd of yeomanry and burghers on an old English green. At first simply seen as shifting rainbow groups, in

relief against the dusk of the tree-boughs, the figures gradually began to stand out as individuals; one saw here a dignified woman with her distaff, there a tumbling urchin, a lass trigged out in rosy finery, the rich farmer condescending to the village louts, the market-woman carrying her great mushroom of a basket: all the types of "Bartlemy Fair" individually telling, yet subordinated cunningly to the general picture.

A jingle of little bells through the dark and in danced the double line of the Morris with fluttering kerchiefs and tapping sticks; flute and clarionet struck up "The Vicar of Bray," and the crowd enjoyed its favorite dance to the last note of the "Morris off," weary little minor air. Meanwhile a pedlar was weaving his way through the throng, his tray piled with bright wares and singing his

"Gloves as sweet as damask roses,
Masks for faces and for noses;
Golden quoifs and stomachers
For my lads to give their dears."

Of course no English revel of the Renaissance could end without its strolling players' performance; in the middle of a rousing chorus of the "Rakes of Mallow" on came the pageant-wagon, flaunting in red, hung with evergreens and displaying the mask of Comedy on either side; out tumbled the players to finish make up and costuming in the open with broadest horse play and finally to present that cream of medieval farces, the Revesby Sword Plaie.

Even Midsummer Day "comes to an end at last" and after the traditional joust of the hobby-horses,

the revelers began to straggle homeward by twos and threes, disappearing among the tree-boles to the strains of the old catch "My Dame has a lame tame crane."

The stage was left empty for a space: one realized that now at moonrise Midsummer Eve would be claimed by its own, that a more unearthly revelry was in the air; one half caught

"Other small steps beating upon the floor
And a faint music blowing in the wind."

A gleam of moonshine texture, the twinkle of little wings in the dark, and the fairy host was abroad, ringing their rounds and casting enchantment about the place: enchantment in which two mortals wandering in distress through the night became strangely entangled, but which, through three magic tests, lets them prove their ultimate right to the mysterious good-will of the fairy people.

Although the evening's spectacle finished to mortal eye with the departure of the fairy host, it lingers still before the inward eye of at least one of the audience as a "Vision of Delight" in the truest sense, the delight that attends inevitably upon a finish of detail in presentment; of color, of mass, of movement, related carefully in every case to the general effect of the whole.

PROGRAMME.

Part I. The Vision of Delight. A village festival of the olden time, with old songs sung by a chorus of peasants. Morris dances. Revesby Sword Plaie and Tournament of the Hobby Horses.

Part II. A Midsummer Night's Madness. The adventures of John and Mary among the fairy people.

EDITORIAL NOTE: It would seem as if the world was at last awakening to the unnecessary ugliness of modern life. The awakening may be slow and partial as yet, but its signs are visible on every side.

The Society of Arts and Crafts in Detroit, believing that all arts are at the bottom one, offers no apology for devoting some of its energies to the realization of beauty in the kindred arts of pageantry, dancing and the drama. The greatest success in this, its latest effort, lay in the way in which those taking part in the performance entered into the spirit of the thing. There was no difficulty in securing performers; to them it was the greatest "fun," and there were many requests for friends to be allowed to take part. These things must have an effect for culture upon those witnessing them, but especially upon those taking part; since to the young there is no stronger appeal than the dramatic. Children who are bored by pictures and blind to design and handicraft, feel, more or less definitely, the beauty of dancing and pageantry. If we believe, as we must, that "Beauty is its own excuse for being," is it not the part of wisdom to give our young people opportunity to express themselves in the art that is nearest to their nature? And that this opportunity should be given out of doors, as far as possible removed from the usual theatrical surroundings, is surely a positive gain; the theatre is, or should and perhaps some day will be, for the mature mind; the

ancient art of pageantry is for young and old alike;
this is the common meeting ground for all who hear
"Pan's music in the night."

McE.

CONFERENCE REPORTS

SOCIETY OF ARTS AND CRAFTS, DETROIT,
MICHIGAN

ALTHOUGH but seven months has passed since a report from the Society of Arts and Crafts was presented before a conference of the League, time has not stood still with us. At the annual meeting in November, the same officers were re-elected: President, Frank C. Baldwin; Vice-Presidents, H. J. Maxwell-Grylls and Miss Alexandrine McEwen; Treasurer, Wm. B. Stratton; Secretary, Miss Helen Plumb; Miss Mary Chase Perry was appointed the member of the Executive Board. No financial statement can be made as only half a year has elapsed since the last conference. The Society at present numbers 190 members, 34 of whom are non-resident craftsmen.

Early in December the President called a special meeting of the Society to announce that pledges to the amount of \$25,000 had been secured by the special committee of five, for the purpose of founding a school of design. Steps were immediately taken toward incorporating the school, appointing a Board of Trustees, and finding a suitable Director, "one who should be," to quote the President, "not merely a teacher of manual training, or a 'skilled craftsman' but one able to meet the public effectively, and who would be, at once, an artist, a leader, and a man." Readers of HANDICRAFT are aware of the accomplishment of the first two steps; but it

is only recently after considerable search and many fruitless journeys, valuable assistance having been rendered by Professor Arthur W. Dow, Professor Walter Sargent and Mr. Leslie Miller, that the third has been reached and Mr. George T. Hamilton engaged as Director. Mr. Hamilton is at present Supervisor of Art teaching at Vineland, New Jersey; he was a pupil for five years at the Pennsylvania Academy School of Fine Arts and for four years at Harvard, where he took special courses in architecture, public speaking, etc. This training, with his added experience in teaching, has developed seemingly excellent qualifications for the position. He comes to Detroit in July to begin the organization of the School.

As a proof of the close bond existing between the Society of Arts and Crafts and the School of Design, the officers of one and trustees of the other are in most cases members of both organizations.

The trustees when considering possible locations for the School and knowing that the members were anxious to find more suitable quarters and that lease of the Society's rooms was up in May, decided that it would be of mutual benefit to find accommodations for both under one roof until such time as the new Museum of Art made provision for the School. It has therefore been deemed advisable to close the Society's rooms for the dull summer season, retaining the present address for mail only. Desk space in an adjacent building has been secured for the transaction of any necessary business. Thus in a sense the Society of Arts and Crafts has an opportunity

of making an actively fresh start in a more congenial setting and more desirable surroundings in every way, early in the fall.

Returning to chronological sequence, the "special exhibitions" for the past six months include several notable "one man shows" beginning in October; the one not hitherto mentioned in this place, was that of enameling and gold-and-silver-smithing by Mr. and Mrs. L. B. Dixon of Riverside, California. Mrs. Eda Ford Dixon was for three years a pupil of Alexander Fisher of London, and to her naturally, critical and sensitive taste has been added under his inspiring influence a sound technique founded on the best traditions of the craft. Other exhibitions were by Arthur J. Stone, Mrs. Josephine Hartwell Shaw, George C. Gebelein and others. The most important "special exhibition" which the Society has undertaken since the joint exhibition of architecture and the allied arts held two years ago was the exhibition of bookplates, ancient and modern.

This exhibition, owing to the number, variety, and antiquarian value of the exhibits, and the valuable private collection represented, and also to the fact that it had no commercial aspect whatever, stands unique in importance. Throughout the four weeks of its duration, the attendance was greater and interest of the press more general than at any previous exhibition. It also attained the distinction of a brochure, illustrated by original plates, printed and published privately, describing the collection. Notices also appeared in the *Book Plate Booklet*, *Art and Progress*, *HANDICRAFT* and many other publications, while in

the first issue of the *Bulletin*, a recent venture of the Society, to the retrospective notice was appended a list of all exhibitors and designers, thus making it, so to say, an informal catalogue of the several thousand plates shown.

The publication of this *Bulletin*, it may be mentioned, was undertaken at the suggestion of the executive board who thought it would be an added bond between members, as well as a means of bringing the activities of the Society to the attention of outsiders. It will be issued from time to time and will contain notes on current exhibitions, briefs of lectures and meetings held by the Society. It will be mailed free on application. In the first number besides the book-plate article was a little sketch of the Handicraft Workers of Peterborough, whose work was then on exhibition at the Society's rooms. This is the third of the so-called "Village Industries" to be shown in Detroit and like those of Deerfield and Hingham, it has proved of great value to all who saw it. Its success, we may add, is fully merited.

The plan of having special meetings of outside clubs has been continued this year with good results. In one instance, a club of working girls with their friends has held four successive meetings, taking up each time the study of some branch of handicraft work, with a brief talk by a member of the Society.

Following the suggestion made last year of giving a course of related lectures in place of the unconnected lectures of former years, Prof. Walter Sargent, of the School of Education of Chicago University, gave a series of five lectures on the general topic of "De-

sign in Fine and Industrial Art" at fortnight intervals, beginning Friday, January 20, at the Museum of Art. The subjects were as follows: "The Relation of Utility to Beauty," "The Sources of Design," "The Place of Ornament in Design," "The Use of Color in Design," "The Element of Style in Design." The results of this course were in every way gratifying; the audiences, large from the beginning, increased in number and interest, the speaker and his hearers becoming more and more *en rapport*, and general regret being expressed that the course was so soon over. It is not too much to say that Mr. Sargent has done a great deal to stimulate the desire in Detroit for further instruction in applied design.

The only lecture outside this course, and one for which admission was charged, was arranged by the social committee, who invited Mr. Joseph Lindon Smith to Detroit, to speak on the "Discovery and Opening of a Royal Tomb in Egypt." To this audience, it is not necessary to speak of Mr. Smith's rarely intimate way of taking his audience down the milleniums and finding the world so human and modern at the bottom of them. Regarded also as a financial venture, the affair was an unprecedented success.

The charming "Spring Reception" given during Easter week with special sylvan decorations gathered and arranged by Mrs. Sidney Corbett, and the "Twelfth Night Revels"—both of which have been recounted in HANDICRAFT—complete the roster of entertainments given by the Society for its own joy,

and in all was manifest that "Art can tell the truth obliquely."

It is not altogether surprising therefore that these efforts in their own behalf should bring about unexpected results.

Recently a large club in Detroit, the "Fine Arts Society," called upon the Society of Arts and Crafts to furnish costumes, properties and settings for their closing meeting of the season. The entertainment, which was called a "Pageant of Spring," was under the direction of two members of the Fine Arts Society, who were also members of the Society of Arts and Crafts, and it represented, by means of living pictures each preceded by appropriate music or descriptive readings, festivals celebrating the return of Spring in all lands and ages. For example, the picture of the "Festival in Honor of Dionysus at Athens" was introduced by a chorus from Glück's "Iphigenia in Aulis," the "Druid Ceremony of Fire-lighting on the Eve of May," "Beltaine, the Fires of Bel," by a reading from Yeats's "Fergus, the Druid," and so on throughout the eight numbers. Each one illustrated pictorially a highly poetic idea, not merely the copy of some existing painting, and each was as carefully "composed" as regarded its technique of grouping, pose, symbolism of color, etc., as would be a poem or symphony. In every detail of costuming, settings or backgrounds and the lighting, the aim was to suggest, rather than to depict; the result was that, for once, the tableaux "stayed in their frames," and the spectators gained a glimpse into a new world of decorative effect.

The secret of this effect, of course, lay almost wholly in the backgrounds and in the use of light in a more natural and beautiful way. These backgrounds consisted of gauzes of varying thicknesses and colors, arranged for each tableau in special sequence, to suggest early dawn, sunrise, midnight and so on, while back of the whole series was hung, always, black velvet, which gives no shadows. There being no reflection of light from the gauzes, a sense of perspective was imparted to the scenes and a real background provided for the actors, giving them less to compete against. There was less detail but more beauty.

While but a bare outline has been given, enough has been suggested to show that in these performances the Society of Arts and Crafts has taken, not only a step forward, but a step in a new direction. Regarding the stage as a great popular school of art, it presents one of the best ways of educating the eye of the ordinary man or woman to a true standard of beauty. Considering the small beginnings of four years ago and the Society's limited resources, one cannot but be impressed with the wisdom of the course which has led the Society to its present position with its greatly increased opportunities for service to the community.

SOCIETY OF ARTS AND CRAFTS, MELROSE

DURING the last year the Society's membership has increased from 67 to 129. Three exhibitions have been held, one in June of last year of the previous

winter's class work, an exhibition and sale in November and on May 15, just past, an exhibition and sale which showed marked improvement in quantity and quality of the work. This comprised designs for various articles, baskets, jewelry, wood carving, stenciling, leather work, pottery, lustre painting on china, weaving, and various kinds of lace and embroidery. To this we charged an admission, the entrance fee being a pair of old rubbers, and the proceeds from the sale of them will go toward the refurnishing of the Society's rooms.

Last November it was decided to open our rooms for the sale of articles each Monday afternoon and we feel that this has been sufficiently successful to warrant its continuance.

Classes for instruction have been formed in applied design, embroidery, weaving, basketry, leather work and wood carving, and we hope soon to add pottery, metal work and book binding to the list.

Our membership fee is one dollar per year and members joining classes have been charged at the rate of three dollars for six lessons. Our liabilities have all been met without special assessment, and we have a sufficient balance in our treasury to carry us into the fall.

A course of six free lectures has been given us at the Boston Art Museum, one or two lectures have been given at the shop at regular club meetings, and we have made pilgrimages to the Bowl Shop and various other craft shops.

Our workshop and salesroom are located at 89 West Emerson Street, Melrose, in an unused stable which

has been partially remodeled for our use.* The upper floor we have for a work room and class work, and the lower serves for exhibition, sale, tea room and the Society's meetings. We cordially invite any and all interested to visit us on any Monday afternoon.

HANDICRAFT GUILD OF MINNEAPOLIS

THE guild being a corporation instead of a society presents a somewhat different problem and necessarily must give a different report.

The three officers remain the same as heretofore. There are at present twenty-one people employed in the various departments.

The total amount of business done is steadily increasing and the articles now in demand indicate greater appreciation and more discriminating taste on the part of the public.

While the various courses in handicraft have attracted students the metal and jewelry classes have taken the lead in registration.

The coming summer school promises to be well attended by enthusiastic workers, principally from the adjacent states.

A number of people from distant states attend this session each summer, thus combining a vacation trip with study. The guild anticipates an increased interest in the school department with the coming of the newly appointed director, Mr. Maurice Irwin Flagg. In all departments a large part of the work exe-

* See *Handicraft* for July, 1911.

cuted is to fill special orders. The growing demand for tiles and copper hoods for fire places, lamps, lanterns and other articles for specific places indicates more thought for decorative interiors.

There is a noticeable decrease of interest in the imitation "arts and crafts jewelry" shown at the department stores and an encouraging recognition of harmonious combination of semi-precious stones with the metals.

SOCIETY OF ARTS AND CRAFTS, MINNEAPOLIS

SINCE the last conference of the National League of handicraft societies, the Minneapolis Society of Arts and Crafts has sent throughout Minnesota another small but good traveling exhibit. The State Federation of Clubs coöperated with us in placing the exhibit in the towns and villages where they had club members who could take charge of the exhibit.

The meetings this winter have consisted of lectures and demonstrations on various subjects such as the different kinds of weaving, stained glass, civic improvement, etc.

Our membership has increased and now with a larger organization we hope to do more vigorous work next winter.

Best of all is our gift of \$100 to the fund of the Minneapolis Museum of Fine Arts.

NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK

DURING the last season there have been elected to membership in the Society 1 life member, 12 as-

sociate members, 28 professional members, total, 41; making the present membership to date: life, 11, associate, 104, professional, 257, donors, 3. During the last summer exhibitions were held at Bar Harbor, Chicago, Belleport, L. I., and, through the courtesy of Mrs. Leonard, at Edgartown.

In the fall the main activity of the Society was concentrated upon the special exhibition. This, owing to the coöperation of the members, was a success, not only from an artistic, but from the financial point of view.

A distinct advancement was made in the management of this exhibition, in that the work of each department was more carefully supervised by those members in charge of each particular craft.

Interesting illustrated articles relating to the exhibition appeared in: *Art and Progress*, *The International Studio*, *Arts and Decoration*.

The work of the Society has been materially aided by the energetic efforts of the Lecture Committee under the management of Miss Mason. The subscription series of lectures by Frank Alvah Parsons was largely attended and received none but favorable comments. This course of lectures realized a substantial financial gain to the Society.

The Lecture Committee has also instituted a course of lessons in basketry by Miss Mary Aldrich of Pratt Institute, which is being well attended.

The recent conference on an "Industrial Art School for New York" at which there were speakers representing a number of important educational institutions, reflected great credit upon the committee

and undoubtedly started a discussion which will lead to a definite conclusion in the near future.

Since the first of January the work of the Society has been pushed with renewed vigor, and definite steps have been taken to hold during the summer a comprehensive exhibit at Newport. It is fully expected, under the able management of the committee selected, that this will prove of great benefit to the members, and possibly a financial success to the Society.

NORWELL SOCIETY OF ARTS AND CRAFTS, NORWELL,
MASSACHUSETTS

THE Norwell Society of Arts and Crafts had its beginning in the autumn of 1906 when a class in basketry consisting of ten ladies was started as a part of the social work of the First Parish Church by the Rev. Chester A. Drummond, its pastor at that time.

So much interest was shown that it was thought possible to form a society of arts and crafts as many ladies in the town were skilled needle workers.

A building was offered for sale just at this time for a very reasonable price in the very best location for a work shop, or salesroom, if we arrived at that stage, and this building was purchased for \$300. We had no money, but interested friends loaned us this amount, and in January, 1907, the Norwell Society was incorporated under the laws of Massachusetts.

For the first two years our work consisted of baskets only, but much was done in a social way to interest the community in the undertaking and to raise the money to pay for the building. To condense the account of our work in this direction we will state that we have money in the treasury to meet the last payment upon our building.

It was found necessary while establishing a market for arts and crafts work to accept "gift shop" work in addition. The principal lines are baskets, both reed and raffia, carved and cut leather, braided rugs, bayberry candles, stenciled linens, Irish crochet and embroideries.

The Society now consists of over fifty members, but only twelve or fifteen are workers to any extent.

The summer is our time of greatest activity and the days of the Marshfield Agricultural Fair our days of harvest.

The Salesroom in Norwell has been open on Fridays from 3 to 5.30 from June 17 to October 15. Each year has shown an encouraging increase in business. An endeavor will be made this year to have the shop open every day through July and August. Last July we had the traveling exhibit for ten days, with the rooms open each day from 3 to 5.30. It proved a source of interest and inspiration to our members.

Teachers in basketry have been secured from time to time and quite lately considerable interest has been shown in the art of dyeing.

We hope to succeed in establishing a reputation for permanent vegetable dyes, although as yet our at-

tempts have been crude with just enough success to make us feel that we can succeed if we persevere.

HANDICRAFT WORKERS OF PETERBOROUGH,
NEW HAMPSHIRE

THE Handicraft Workers of Peterborough, New Hampshire, are just at the close of another year's work, the most successful from every point of view in the history of the Society. We now have four departments: Italian cut work, baskets, rugs and a domestic department which was added last year. This department comprises home-made jellies, preserves and pickles and it is our intention to add to this the coming year fine sewing. Another new venture the past year which met with great favor was the opening of a tea room. This served also as a sales room for the work of the Society and this plan will be carried out through the coming season beginning July 1.

THE ARTS AND CRAFTS GUILD OF PHILADELPHIA

PURPOSE: The purposes of the Guild are to give to Philadelphia a place where good crafts work may be had; to crafts workers, a market for their production. To raise the standard of beauty in daily life and to help the public to an appreciation of the principles of good design expressed by sympathetic craftsmanship.

Management: The Guild and Shop are controlled by a board of six directors to whom the Shop man-

ager is responsible for the standard of efficiency maintained in the Shop. No articles are allowed in the Shop for sale or exhibition until they have passed the Guild jury. A commission of 20% is charged on sales which together with the associate membership fees is used for paying the rent, manager and general running expenses of Shop. The Guild is not run in the interest of any individual; should there be a surplus income at any time, it would be used for the improvement of Guild property and the furtherance of its educational aims.

Past Year's Achievements: During the past year the Guild has become incorporated under the laws of Pennsylvania. One new Guild member has been elected, five Guild tenants have applied for membership and are to be elected at the annual Guild meeting. Four new associate members have joined and one associate has temporarily resigned. Seven Guild teas have been given to which associates and others interested in the arts and crafts movement were invited. The Guild Studios were on view and visitors encouraged to go over the whole premises. The Shop capacity has been doubled and the old Shop made more available. Improvements in heating and lighting have been installed and a new case added for the jewelry. The increased value of the stock has necessitated a more expensive policy of insurance, and more complete protection against fire and burglary. All these necessary improvements have added to the running expenses and new associate members are badly needed. The Shop sales from April 1910-April

1911 were \$7,016.00, an increase of \$936.00 over the sales of the preceding year.

The Guild has held a number of special exhibitions: Country-house Furnishings, April; Baskets, May; Italian Lace Work in November, also Pottery, Jewelry and Silver Work; February 6th, Special sale of Newcomb and Grueby Potteries; Exhibition of Guild Work, March 6th; Travelling Exhibition of the National League of Handicraft Societies, March, together with a Special Exhibition of Silver by Arthur J. Stone, of Boston.

The Guild is planning for special exhibitions to occur each month during 1911-1912 and hopes to arrange lectures by eminent crafts workers and designers to be held at intervals in the Shop.

SOCIETY OF ARTS AND CRAFTS, PORTLAND, MAINE

THE Portland Society of Arts and Crafts now consists of twenty five members, eight new members having been added during the past year.

Ten meetings have been held. After the regular business programme, the following subjects were taken up: hand weaving, Indian basketry, Danish embroideries, Navajo blankets, Japanese water colors, Cashmere and Paisley shawls, dress accessories, old china and Maine gems. As there are few workers in the Society, we have paid special attention to the study of the different crafts with the end in view of having each member take up one of them.

The workers felt that they needed a thorough knowledge of design as a basis for the crafts and a class

of design was formed to study Dr. Ross' Theory of Pure Design. They are beginning to apply their principles and are doing very good work.

Affiliation with the League has given us a good standing in the community.

HANDICRAFT has been placed on sale in the leading book stores and the subscriptions among the members have been increased. The copies belonging to the Society are circulated among the members every month.

The most important event of the year was the exhibition given in one of the galleries at the formal opening of the new Art Museum, L. D. M. Sweat Memorial. This exhibition included the work of Maine craftsmen, such as china, bookbinding, Irish crochet, point lace, jewelry, beadwork, stenciling, illuminating, ecclesiastical embroidery, wood carving, basketry, stained glass, embroidery, tooled and illuminated leather and weaving, and the traveling exhibition from the National League of Handicraft Societies. The jury for the Maine work consisted of Mrs. Bertha W. Quimby, Saco, and Misses Jessie L. Thompson and Helen M. Near, Portland.

This exhibition which was the first the Society has held was simply an introduction. A great deal of enthusiasm was aroused among the visitors and we feel much encouraged with the results of our work. We are very fortunate in having such a beautiful building in which to exhibit the craftwork and we hope to assist the Portland Society of Art in establishing a museum school for the study of design and representation.

HANDICRAFT CLUB, PROVIDENCE

OUR Society this year represents a membership of 190, 110 of whom are associate members who enjoy our weekly lectures, 80 of whom are craftsmen members having the privileges of the club house at all times and who are entitled to the use of the work shops.

At our sixth annual meeting held in November, a discussion took place as to the advisability of continuing our entertainments weekly for the club members and it was unanimously voted to carry out the original plan of providing entertainment followed by teas every Tuesday. As a result we have had a good attendance who have listened with appreciation to subjects, a few of which are here mentioned.

Handwork of Chinese Women, Miss Charlotte Chang of Shanghai; Labrador and its Crafts, Miss Jessie Luther; Arts and Morality, Professor Walter G. Everett; Japanese Customs, Miss Atta L. Nutter; Children's Books and their Illustrators, Mrs. Mary E. S. Root; Folklore of the British Isles, Mrs. F. P. Gleeson. Our Tuesday meetings were omitted in December, being supplemented by our annual exhibition and sale, held in the club rooms November 29 to December 21. There were 900 notices sent out, announcing the date of the exhibition and sale. There were 39 consignors, 746 articles received, all of which were passed upon by a competent jury; 40 orders filled and sales made amounting to \$511.53. Instruction was given in basketry, wood carving and metal work, at the club house, on four afternoons

during February and March for the benefit of the craftsman members, a nominal fee being charged to pay for the cost of materials.

Our exhibition and sale which was held in May was a successful one, its exhibits being the results of the labors of the craftsman workers during the past winter.

The December exhibition included Rhode Island consignors, while the spring exhibition was limited to club members and although the number of articles submitted was smaller, the standard of work from the jury's viewpoint was maintained with honor.

The invitations for this exhibition and sale were most attractive and each member was privileged to invite one guest, which made it possible for many non-members to enjoy the hospitality of the club house and to see the results of the club's workers who are striving for the promotion of artistic work.

We consider that the Handicraft Club is made up of enthusiastic members and that its affairs are admirably managed by competent committees, one new committee being appointed to secure subscriptions for HANDICRAFT, which magazine we are earnestly endeavoring to support.

ARTS AND CRAFTS SOCIETY, ROCKFORD

THE work of the Rockford Arts and Crafts Society has not been particularly active during the past year. Instead of holding an annual exhibition as heretofore, the society tried to establish a permanent sales-room in "Craft Cottage." Repairs on the cottage

were so long in being completed, owing to no fault of the Society, that it was December before it felt justified in throwing open its doors to the public. The greatest difficulty was found in obtaining articles, as most craft workers had already placed their work and our own members had comparatively little. A very good line of Japanese prints was carried also, and these proved much more salable than anything else. We feel that we have demonstrated that we cannot maintain successfully a salesroom for craft work of merit in Rockford. People do not support home workers. Articles unsalable here at ten dollars have been sent to Chicago, placed at fifteen, bought by Rockford purchasers and returned to Rockford. We have kept our standard high and shall continue to do so as long as our society exists. We find the purchasing public unable to discriminate between the high-at-any-price sham manufactured articles and the fair-priced, honestly-made article. The financial condition of our society does not permit us to continue to try to educate the public by maintaining a salesroom of merit; it has therefore been entirely discontinued.

The Society owns a loom and at intervals employs a weaver, one of its members, who has made many rugs during the year.

There have been classes in metal, basketry and design during the months since Christmas. Other classes in craft work would have been started if any pupils had applied.

Each Sunday morning we have space in a newspaper devoted to art topics, with announcements of

Chicago exhibitions, comments on artists and their work and bits of news concerning our own Society. Regular meetings are held the first Monday evening of each month for business, followed by a programme. Several times these meetings have been preceded by a picnic supper with a consequent increase in attendance. The following programme has been given. October: Election of officers, Discussion of Plans for the Year. November: Report of Chicago Conference. December: "The Development of Weaving," with illustrations. January: "The French Salon." February: "Some Old World Temples." March: "Industrial Art." April: "Comments and Illustrations of the George Inness Collection of the Arts Institute." May: "Art and Labor" with discussion of conditions of factory girls in Rockford.

THE DEERFIELD FAIR

WHEN mid-summer comes in the Connecticut Valley we plan our pilgrimage to Old Deerfield, and whether we go a-foot over the ferry and the mountain, or by trolley from Greenfield or Northampton, or by automobile from the four quarters of the inhabited earth, we meet on a common footing in the old street, and mingle as at a fair. For something like a fair of the Middle ages it is, perhaps, this display of the handiwork of the Deerfield people, wrought through the year to be put forth at mid-summer for the delight and the approval of visitors and friends. And as in the Middle Ages the fair goer had keen appreciation of the work of the craftsmen, so at Deerfield we shall find a preponderance of those who have an intelligent interest and understanding of the work.

Let us join the crowd which each year seeks out this secluded little valley town and go up and down with them the one street which houses nearly all the exhibits of Deerfield handiwork, equipped in advance with the knowledge that as at the great fair at Frankfort or at Nuremberg were wares of most excellent merit, in Deerfield street shall we find some of the finest modern craftsmanship.

The great attraction this year is the memorial exhibition of the paintings of George Spencer Fuller, a Deerfield painter whose close and humble affiliation with the old town renders more interesting a group of paintings which would otherwise be of unusual

merit; and we troop into the Crafts Barn on the Albany Road to be utterly delighted with the poetry and color of our greeting from these canvases.

Then out onto the Street, where our fair discloses on its booths and shops a little of the primness of its New England setting, a quality not wholly absent when we get inside, yet amply atoned for by the beauty of the wares we are called to see, and by the general air of comfort and happiness which pervades the town.

The staid gray posters give us the names and contents of the different houses, and for a nickle we may have a map of the street to guide us. Then if we are wise and imbued with the true festival spirit, we shall go down the street from Mrs. Henry's netting and tufted work at the north end (overlooking those wonderful North Meadows, the chosen field for painter, botanist and swain) to Miss Arms's at the south end where you may find woven woolen blankets and rugs. And all down the old street, with great shade trees and old houses and a fine brick church, you will find the gray sign inviting you to a feast of eye and mind, and occasionally a sign of more insistent character calling you to tarry and commune with sandwiches, ice cream, cakes and other dainties of that ancient feminine handiwork known and appreciated by countless generations.

The list of Deerfield activities runs large: netting, raffia and reed and willow baskets in great variety, woven rugs, bayberry candles, pottery, stenciled fabrics, photographs, blue and white needlework, painting, etching, etc. And this year, too, Deerfield

has to show you some of its workers at their crafts, adding, as always, the interesting touch which the actual process of making gives to any manufacture. It is a distinctly good show at Deerfield, we say: it is the best show ever held there, probably, say those who know. At any rate, in variety and beauty of the wares exposed, in charm of surrounding, and in ethical interest it is certain that no such exhibit is open to the visitor anywhere else in this country.

Appreciation of the work of the Deerfield workers is always easier than sitting in judgment over them, and so a word must be said for the extraordinary interest of the blue and white this year, with its new developments in methods and its new designs, and for the recent photographs of the Misses Allen, which show a distinctly new note of much value. It may also be said that he who has been to Deerfield and failed to see the Hellow Howl, the Queer-cuss and the samplers of Mrs. Wynne has missed a medieval touch which makes all the more pertinent the comparing of the Deerfield exhibit with the fairs of the little walled cities of Germany and France. There's the same love of good work and fun in doing it: Deerfield has caught much of the spirit of craftsmanship.

SOCIETY BIOGRAPHIES

ROCKFORD ARTS AND CRAFTS SOCIETY

THE Rockford (Illinois) Arts and Crafts Society was organized April 7, 1905, with a membership of five. Its object was to encourage handicraft. Officers were elected, a constitution adopted and the society spent the following summer in weekly meetings for the study of design. In the fall of the same year the membership was increased to fourteen, eight active and six associate members, and in December the first exhibition was held.

Study classes have been conducted along various lines of craft work nearly every year, with occasional frank discussion and criticism of articles made by members and submitted at stated times.

An exhibition and sale, not always limited to the work of members, is held each year. A jury consisting of the president and five active members pass on all work submitted for exhibition. This has been found to be of great educational worth and invaluable in maintaining a high standard. The traveling exhibition of the National League of Handicraft Societies has visited us once. Three exhibitions of pictures have also been held and one of Indian craft, largely made up of articles from tribes once inhabiting northern Illinois.

At one time two cases belonging to the society filled with craft work were sent to the public schools, remaining a week or two in each building. Sometimes

a member of the society visited the school and gave an informal talk to the children on the articles in the case.

The regular meetings were held at the homes of the members until 1908, when a benefactor appeared in the person of Mr. Ralph Emerson of Rockford, who offered us the use of a stone cottage, an old landmark of the city, standing on his property. Not only was the use of it given, but he caused it to be completely remodeled to meet our wishes. The inside partitions were removed making one room from floor to rafters, with the exception of a balcony across one end, resting on an old, original hand hewn beam, reached by a winding oak stair way in one corner, and leading out to an upper vine-covered porch of fine dimensions. The room was paneled in oak throughout, a sky-light, ample brick fire-place, lockers, running water and furnace added, and gas and electric connections made. In June, 1908, the first meeting was held in the new quarters with full membership in attendance. We called it a "Candle and Cushion Party" as there was then no means of lighting and no furniture. The place was christened "Craft Cottage" and a furnishing committee appointed. The table and benches which later found their way to the cottage were made by members, also the screens and copper hood over the fire-place bearing the etched mark of the society.

Craft Cottage is surrounded by beautiful stretches of lawn and gardens of shrubs and flowers, and is reached by a winding path from an opening in a brick wall dividing the grounds from the street.

Here all meetings and exhibitions of the Society are held, and classes in jewelry, metal, basketry, pottery and design are conducted. Here also is a loom owned by the society where rugs are woven to order, and for exhibitions and sales.

The programme committee announces its programme at the beginning of the year, and the regular meetings are held the first Monday evening of each month. These are often preceded by a picnic supper, which has been found an inducement in attendance. The following is the programme given this year:

October: Election of officers, Announcements, Discussion of plans for year.

November: Report of the Chicago conference.

December: "The Development of Weaving" with illustrations.

January: "The French Salon."

February: "Some old world Temples."

March: "Industrial Art."

April: Comments on, and illustrations of, the George Inness collection of the Art Institute.

May: "Art and labor" with discussion of conditions among factory girls of Rockford.

One educational branch of the society work was the establishment of an art column in each Sunday issue of a local newspaper. In this column announcements of and notices pertaining to exhibitions throughout the country are given and comments on artists and their work made, also bits of news relating to the local society.

The membership at present numbers thirty, including active, associate and student members.

WITH THE SOCIETIES

BOSTON: Mr. Arthur J. Stone recently finished the gold racing trophy from design by Mr. C. Howard Walker, which was illustrated in the July number. This is one of three trophies which the Society of Arts and Crafts supplied to the Eastern Yacht Club, the other two being of silver. This piece is of 14-carat gold throughout and stands on an ebony pedestal, and was presented by Commodore F. Lewis Clark for the schooner race from New London to Marblehead and must be won three times. Each winner receives one of the silver-gilt miniatures shown with the larger trophy in the photograph.

This proved one of the notable pieces at the recent exhibition held by the Society in the Museum of Fine Arts for the three weeks following the League conference. The Exhibit included twenty cases of work selected almost entirely from the permanent exhibition of the Society, since the invitation from the Museum came too late to permit members to make important objects especially. A number of fine examples, many of them made to order, were borrowed for the occasion, such as the loving cup and silver fish tray lent by President Eliot, the silver and gold vase and salver lent by Miss Marlow, the tea service lent by Mr. Increase E. Noyes—all the work of Mr. Stone; the tea service by Mr. George C. Gebelein which was lent by Mr. and Mrs. Grosvenor Ely; the tea and coffee service (a Paul Re-

vere model) made by Mr. George J. Hunt and lent by Dr. and Mrs. J. B. Ayer; the silver and enamel boxes by Miss Elizabeth Copeland which were lent by Mrs. Montgomery Sears and the remarkable collar and pendant of moonstones mounted in platinum the work of Mr. and Mrs. F. A. Shaw, which was lent by Mrs. Eben D. Jordan. Mrs. Fitch Gilbert also lent a pendant of acqua marine and diamonds, mounted in platinum, the work of the Shaws. In addition to the two cases of jewelry and four cases of silverware, there were two cases of rarely beautiful bookbindings, the work largely of Misses Sears and St. John; three cases of pottery, one of leather, one of embroidery, two of wrought iron and two of brass and copper and a case of printing and illuminating. On the whole it was felt that the exhibit was a splendid demonstration of the dignified position which the modern craftsman has achieved. As one visitor said, "The things never looked so well and it only shows that they need the museum background and the surroundings they get here to bring out their true value and worth." Surely no one could ask for higher praise!

. . .

BOURNE: The Old Colony Union has opened its first season of free instruction to members, with the following programme:

The Summer Courses for Children (each consisting of twenty lessons) will start on Saturday, July 8, with the following schedule: Monday, 8.30-10.30, Design; Tuesday, 8.30-10.30, Basketry; Wednes-

day, 8.30-10.30, Reticelli; Thursday, 8.30-10.30, Basketry; Friday, 8.30-10.30, Embroidery; all in Manomet Hall. Saturday, Old Colony Union Grounds, 8.30, Poultry and Agriculture.

The Summer Courses for adults (each course consisting of twenty lessons) will be held temporarily in Manomet Hall, Bourne, and will start July 10, with the following schedule: Monday, 1-3 p.m., Design, Mrs. Lila Swift; Tuesday, 1-3 p.m., Basketry, Miss Valentine; Wednesday, 1-3 p.m., Reticelli, Madame Pelligrini; Thursday, 1-3 p.m., Basketry, Miss Valentine; Friday, 1-3 p.m., Embroidery, Mrs. Walker; Friday, 1-3 p.m., Loom-weaving, Miss Wilson.

The Club House, which contains a reading room for members, a salesroom and a tea room, will be opened early in August.

The first social function in the history of The Old Colony Union was held on July 4, with about five hundred persons present. Members of the Union, their families and friends, gathered under the pines on the Club grounds, and enjoyed a Cape Cod clam bake. The Sagamore band, of twenty-seven pieces, played throughout the day. In the morning there were athletic sports, and a ball game after luncheon. Before the bake was served an interesting address was given by Senator Nye, the orator of the day.

The Old Colony Union is to issue a monthly bulletin, to be known as *The Bourne Bulletin*.

. . .

CHARLESTON, SOUTH CAROLINA: At the last meeting for the year of Handicraft Guild, the President's annual report not only summarized the past year's important events, but reviewed its two years' work. The Guild was organized with the specific object in view of working up to the required standard of the best arts and crafts societies and then, according to its constitution, to be merged into the more comprehensive organization.

During the past two years it has had monthly meetings from November through May at which time, after business was transacted, some subject relative to handicrafts or the Medieval Guilds was read or discussed. It affiliated with the National League during its first year and subscribed for HANDICRAFT. It sent a very creditable exhibition to the Appalachian Exposition in Knoxville, Tennessee, and has had five regular sale and exhibitions and the Traveling Exhibition of the National League of Handicraft Societies.

During the past year the Guild enjoyed a most charming address by Mr. Austin S. Garver, President of the School of Design of the Worcester Art Museum, which was full of encouragement and useful suggestions (which had been requested). In April the Guild listened with intense delight to the sparkling and fascinating talk of Mrs. Madeline Yale Wynne, who by request gave an outline of the founding of the Deerfield Society of Arts and Crafts and then gave most illuminating word pictures of some of her recent experiences in the far east, mentioning particularly Oriental jewelry—motifs and workman-

ship, and at the urgent request of the president, showed some of her exquisite personal ornaments which she had designed and executed. Her magnetic personality and beautiful work were an inspiration to every one present. Miss Annie C. Putnam also spoke briefly to the Guild the same afternoon and gave valuable suggestions in answer to special questions. During the past year's work by members of Handicraft Guild has been submitted for criticism to members of three recognized societies of arts and crafts and it has measured up to the requirements.

Its object having been attained the Guild by unanimous consent of all members present at its last meeting became merged into the Charleston Guild of Arts and Crafts.

The following officers were elected: *President and Corresponding Secretary*, Miss Eola Willis, (Founder); *First Vice-President*, Mrs. R. L. Honour; *Second Vice-President*, Mrs. J. W. La Bruce; *Recording Secretary*, Miss Catherine Heyward; *Treasurer*, Miss Ethel Andrews.

The Charleston Guild of Arts and Crafts will maintain a salesroom in the fall and following is the Jury of selection: Miss Margaret Waring, *Chairman*, Miss Anna Gilliland, Miss Elizabeth Quale.



NOTICE

THE name of the author of "A Pageant of Spring" in the July issue was inadvertently omitted. Apolo-

gies are due to Miss Clara Dyar who contributed the article.

SOCIETIES who conduct summer salesrooms, tea rooms, etc., are invited to send information regarding hours, etc., to Mrs. Bessie Brown Cobb, 10 Nahant street, Lynn, Massachusetts, who wishes information for members of the New England Federation of Women's Clubs.

EXECUTIVE COMMITTEE MEETING

THE Executive Committee of the National League of Handicraft Societies held its postponed monthly meeting, Monday, July 10, 1911, at 47 Beacon Street, Mrs. Garland presiding.

The first business brought before the meeting was the application for membership from the Buffalo Society of Allied Arts. After consideration and examination of the application blank returned by said society, it was voted admitted to the League upon payment of the annual dues.

Owing to absence in Europe for an indefinite period, Mr. Baldwin of Detroit was unable to accept the chairmanship of the nominating committee appointed at the June meeting of the executive board.

The bill of the American Federation of Arts was approved and the Treasurer was instructed to pay the same.

Mr. F. Allen Whiting's resignation as Editor of HANDICRAFT magazine was read by the Secretary, and accepted, the executive board voting its thanks to Mr. Whiting for his kindness in conducting the magazine until a successor can be elected.

Mr. C. P. Rollins's resignation as Assistant Editor of HANDICRAFT magazine was read and accepted.

The Secretary reported that thirty-one societies had been heard from in regard to the Traveling Exhibition. Of this number all but five wished the exhibition, two of the five being pecuniarily unable to have it.

A large majority of the societies commented favorably upon the change in the character of the exhibition.

Voted: that the form of application blank remain as it is, with the addition of a request that the Secretary of the League have copies of year book, by-laws, and other printed matter of societies applying for membership.

The Secretary read letters from Miss Graves of Baltimore and Miss Plumb of Detroit.

Mrs. Garland as chairman of a committee of three to investigate the raising of a fund to purchase examples of handicraft to be used in traveling exhibitions, reported that the other two members of her committee were, Miss Julia Lippitt Mauran, Providence, and Mr. J. Templeman Coolidge Jr., of Boston.

Voted: that Mrs. Garland reply to the letter from the Detroit Society concerning HANDICRAFT magazine. The Secretary wished to place on record her appreciation of the prompt responses given her by secretaries of League societies in regard to the Traveling Exhibition and lists of officers of their societies.

Meeting adjourned.

NELLY FERGUSON CONANT, *Secretary*.

N.B. The August meeting will be omitted.

HANDICRAFT

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . . .

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. IV

SEPTEMBER 1911

NO. 6

THE UTILITY OF SOME OF OUR POPULAR STONES. II*

LOUIS J. DEACON

IN a former article written with the idea of suggesting to craftworkers the possibilities of procuring *motifs* for their work in tramps afield or leisure rambles, at no further cost than the trouble of an intelligent scrutiny of wayside rocks and stones and the slight lapidary expense entailed in the cutting and polishing, the subject of quartz was pretty well threshed out and yet not exhaustively.

So many beautiful examples are passed by with hardly a glance that it might be instructive to call attention to one of the peculiar formations known as "conglomerate" or combinations of quartz with other quartz or even other minerals as the name implies.

"Pudding-stone" is the best known of this rather common rock and will often be found in the form of small boulders or large pebbles showing smaller inclusions of varying colored quartz or jasper pebbles of contrasting hues, held together in a sort of natural element or matrix. Sections of this rock when properly selected and then cut *en cabochon* make very odd if not interesting gems.

In a locality where quartz crystals and rock crystal abound, it is frequently possible to find sections of

*See *Handicraft* for April, 1911.

rocks, in most cases a slate or trap covered or encrusted with minute sparkling crystals of varying shades of color, usually pertaining to the base rock, although frequently amethystine or of the smoky cairngorm shade.

This form while not exactly a conglomerate, is known as drusy quartz and a specimen of this material carefully selected so that the outer surface shows either a flat or somewhat convex shape, may be sliced out, and the base finished off leaving the sparkling surface in its natural state, making a most unusual "gem."

The iron pyrites in the fine, small "drusy" form have been utilized to a considerable extent in this same manner by enterprising jewelers and curio dealers in the coal regions of Pennsylvania under the high-sounding name of "Pennsylvania diamonds."

This material owing to the great percentage of sulphur in its composition tarnishes readily and has some tendency to contaminate other jewelry, especially that set in silver, in its proximity after some little time.

To one who is observing, nature surrenders many humble treasures, if one may use such an homily. Stones by the wayside are not all suitable for treatment as may be expected, neither are all deserving of being cast aside, for nearly any clear translucent stone of sufficient hardness to bear grinding, of a pleasing color and free from damaging cracks and checks may be worthy of the lapidist's attention and the result in most cases will be highly satisfactory. Many an old abandoned quarry, limestone pit or

road excavation will yield quite abundantly, oddly marked stones, especially in the narrow veins or streaks usually frequent in such workings, although care should be used in breaking out not to destroy fine sections.

New England, particularly New Hampshire, abounds in rich granite quarries and many of these quarries, abandoned or not as the case may be, yield beryl in greater or less quantity.

If one should be so fortunate as to secure an entire large crystal of rich color (aquamarine) containing fine clear spaces, a gem indeed it may be considered; although the opaque massive variety of beryl varying in color from pale blue green to deep rich golden brown, (the golden beryl) will make quite attractive cabochon stones.

Garnet is very frequently associated with beryl in these granite pits or quarries, frequently embedded in a sort of decomposed feldspar. Very often perfectly formed nearly round crystals from $\frac{1}{4}$ to 2 inches or more in diameter are found. These may appear to be mostly black and opaque, yet often if submitted to a lapidist and properly sliced will yield a handsome rich red carbuncle. Of course it is needless to add that a fine clear red crystal of garnet is a handsome piece and if found in sufficient quantities in this shape will make very attractive beads with no further attention from the lapidist than the drilling, although it is sometimes advisable to have the natural crystal faces "enhanced" or slightly polished.

In slate pits are often found greenish slates veined with white, pink or brown feldspar in broad bands

or hair lines. This makes a very pleasing stone and while the slate itself is rather soft and hardly suitable for settings where much wear is encountered, yet the feldspar or sometimes white quartz gives an added strength to the stone and renders it quite suitable. Chromite, a rich green, fairly hard stone; serpentine, milky, mottled and sometimes of mossy translucence pale cream to rich leek green color, closely related to nephrite or New Zealand jade; and as before mentioned, the jaspers of all colors; the black or very dark grey chert or flint often veined with white hair lines of quartz; rose quartz; feldspars of various shades, often showing a chatoyancy or cat's eye effect when properly cut; fine grained limestone, pinkish, bluish and other shades; are all not often appreciated but yield really very handsome effects.

Barites, fluorites and calcites, while often beautiful in color and quite abundant, especially where caverns are located (the violet and green shades rivaling the amethyst and emerald in hues) are really hardly suitable for gems, although if extreme care be exercised by experienced lapidists to cut and polish strictly according to the cleavage lines, some success may be attained.

All the stones mentioned may often be found with a little close attention in the ordinary walks or rambles in various sections of the country and all or nearly all will reward the searcher by yielding what may well be termed "out-of-the-ordinary gems."

In conclusion let it be stated that one of the richest and most surprising sources for the finding of really fine gem stones will be the dry or even running gravelly beds of New England mountain streams.

Tourmalines, beryls, various forms of quartz, jasper etc., etc., are frequently found here in the shape of pebbles, a very advantageous form for the reason that the pebble as found is usually the last and most solid fragment, the superficial surfaces having been chipped off and worn away, leaving, so to speak, the core or most solid and compact piece, the purity of which is easily apparent.

A stream bed is seldom passed by the writer without as careful an examination as time will allow. Many profitable hours have thus been spent as well for the enrichment of cabinet shelves as for the wholesome recreation gained: a practice which is recommended to all who would combine profit with pleasure.

NOTES ON A HIGH SCHOOL PRODUCTION OF "MIDSUMMER NIGHT'S DREAM"

HELEN PLUMB

Played by the students of the Western High School ; costumes and properties by the Detroit Society of Arts and Crafts ; June, 1911.

STENDHAL was once asked whether he had ever seen Shakespeare perfectly acted. "Yes, once: by a band of strolling players in a barn;" and there are those who still think, with Stendhal, that mediocre players serve best for *Midsummer Night's Dream*; players who only suggest what the play-goer's fancy shall fill in; instead of great actors whose personality overpowers and gets in the way. Only a few weeks ago, a group of high school boys and girls, assisted by the Society of Arts and Crafts, succeeded in giving, in a rustic setting, a performance of *Midsummer Night's Dream* which, if not the most brilliant histrionically, was naively dramatic; which, happily ignorant both of Shakespeare traditions and stage conventions, was full of vital significance and remarkable pictorial beauty; and which gave to several constant frequenters of the regular play-houses an hour or two of esthetic delight quite outside the range of anything which these houses had to offer.

But the impressions one gets from seeing *Midsummer Night's Dream*, however performed, are so wide in range, so infinite in variety, that, once the spectator has peeped through the leaves of the enchanted

forest, he sees all the kingdoms of the world of thought spread out before him. No ordnance surveyor can map that country to scale; instead, one stares, "with amazed eyes at the magic garden of Shakespeare comedy," to see how lords and ladies, fairies and fools, flit in and out through the tall trees; how the lover and his loved one rest in the shadows to exchange amorous or angry words; and how a fabulous beast, with ass's head, lays head and ears in the lap of the Fairy Queen.

But it is time to say something of the vital part of one's pleasure, the exquisite pleasure of eye and mind: something, too, of the performance of the youthful actors. The English department of the Western High School of Detroit, feeling that, in a very real sense, a production of *Midsummer Night's Dream* would provide a motive for regular class work, made their choices solely for the educational value. It became at once an inspiration and an incentive to the whole school, and it was considered an honor to be cast for a part; when one of the eleven fairies was obliged to drop out, half a dozen sprang eagerly for the place. Miss Mary Farnsworth was head coach; the school orchestra and chorus furnished the music—the Mendelssohn setting being used—everyone offered interested assistance. As the time for the performance, which was set for June 15, drew near, the Principal of the School, Mr. William A. Morse, and Miss Farnsworth realized that all their efforts would count for nothing, or very little, if they had to rely on the inadequate and unsuitable local costumer; and all were resolved not to have a

"home-made Shakespeare." It came about, therefore, that the Society of Arts and Crafts was commissioned to design and make costumes and properties, including the "Mechanicals' Disguises," for a cast of thirty-one players—and all within three weeks' time.

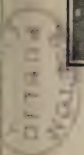
Nothing daunted, the committee from the Society of Arts and Crafts first visited the grounds, as an essential preoccupation for the designer of a stage picture out of doors is the selection of one setting which can be devised as a "set," wherein the natural groupings of the actors, at every moment of the play, will arrange themselves in conformity with the laws of pictorial composition, e.g., making the leading lines of the stage pictures converge on certain points which are to be utilized in important business of the several acts. The setting decided upon, though the best available, was simple in the extreme; one thorn tree at the back of the stage, and four large horse chestnuts approximately at the corners: this, with screens of green boughs for the flies, and the necessary "mossy banks," formed the whole scenic frame-work for the play.

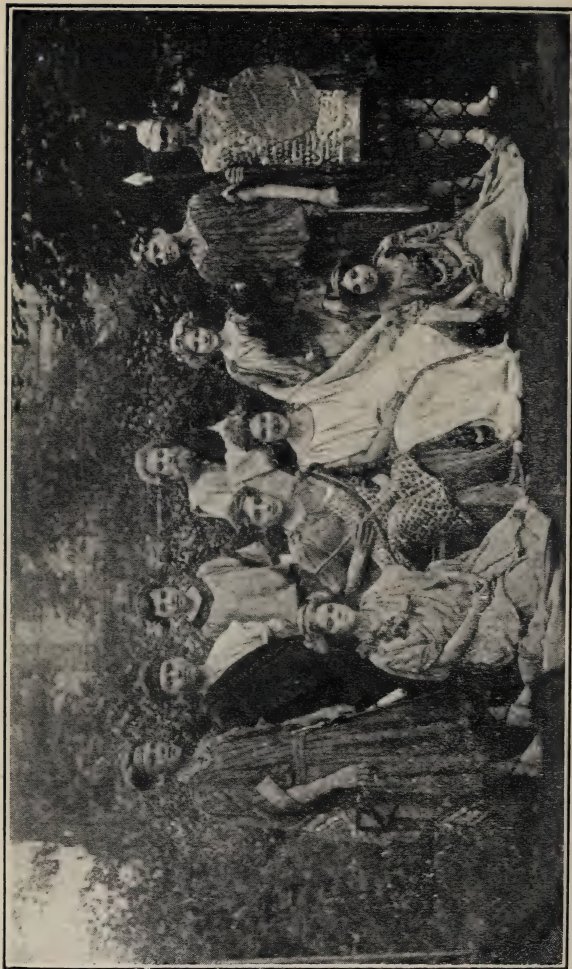
It then became, for the designer, the duty—or opportunity, according to ones views—of making the costumes so conform to the mood and tense of the play, by means of color, harmonized or contrasted, of texture, line, etc., that they would immediately reveal, visually, to the audience much of the essential nature of the action. Thus, for example, in the fairy scenes, brushing aside the sacred stage precedent of dressing fairies in white and opaque colors,



Tianna, Oberon, and Fairies.

A High School Production of "Midsummer Night's Dream."





Duke Theseus, Hippolyta, and Athenians.

PLATE 115

the suggestion and symbolism of the colors of night were used, the purple and blue of shadows, the deep greens of forest glades, and the silver of moonlight. By using light nets or gauzes over dark underslips delicately touched with some glittering stuff, the suggestion was given that the performers were upborne by their slender dragon-fly wings, conveying an effect of impalpability and unreality. "Moth" and "Cobweb" were especially successful variants of the general type; over the net slip of the latter hung a tunic of silver cords, knotted in semblance of "Arachne's web." Great care had been taken in the selection of the actors, who, with very few exceptions, were well fitted for their parts. Oberon was every inch a little king, whether with his sweeping purple cloak tossed back showing his steel-wrought tunic against the cloak's lining, deep flashing colors as of a humming-bird's throat; or when wrapped about with that same mantle of invisibility. A perfect foil to the "night-shade" of Oberon, Titania was a "moon-maiden," and as she moved seemed to shed a pale cool radiance from her robe's thousand crystal strands. Incidentally, there was great rivalry off-stage as to which royal personage really had the prettiest costume, a question which has never been settled to this day. Another convincing figure was the "lob of spirits" and "merry wanderer of the night," Puck, flashing out of thickets, melting into tree-boles, clad in leaf-green and on his head a cap like a flower calyx. It is often less difficult to devise etherial raiment for spirits "of imagination all compact" than to project realism pic-

turesquely; and the hempen home-spuns presented an entirely new set of problems, but all grown of one root, authenticity. The trades of Quince the carpenter, Bottom the weaver, Flute the bellows-mender, etc., had to be expressed in the particularities of dress, shoes, head-gear, tools, more or less correctly. But it was felt indeed that not one of these details was lost on the boys; enthusiastic before, they played up to their costumes and "props" with contagious gusto, which spread through the whole cast.

Of all the surprises and shocks which these radical designs disclosed for the first time at the dress rehearsals, one of the greatest was caused by the costumes for the court scenes, where Duke Theseus, Hippolyta, and their attendants, with the lovers and other Athenians saw themselves and each other in vari-colored robes of an almost Oriental richness; finally the puzzlement gave way to the embarrassed exclamation: "Well, but,—why, we thought Greeks always wore white cheese-cloth!" "The books *never* had colored pictures;" and "How did you know?" It was with gratified surprise that they saw how becoming to all was the classic simplicity of line; that one could really "look pretty" in a fillet or bandeau without a "rat," and it was with conscious pride that the boys discovered themselves, for once, as decorative as the girls.

And so finally, the play, talked of for months in anticipation—to be the sole topic for weeks in retrospect—played itself out. One delightful part of this performance, pleasant to recall afterwards, was the

enthusiasm with which the participants, the teachers, the parents, in fact all those associated with the undertaking, entered into it, and the wonderful appreciation of the large audience; both of which led to the conviction that something distinctly valuable and significant had been accomplished for the school and for the community. Also, the performance called attention to the rapid development in America of public interest in open-air drama and pageantry, which means opportunity, in every sense of the word. Something is offered that the public lacks. The appeal of plays presented out of doors is primarily spiritual and imaginative; especially so are the works of Shakespeare, given under conditions so well in keeping with the season of the year.

That the drama is a regenerating art, bearing rich promise of alleviation and self-expression, has been recognized in the organization of the "Wage Earners' League" of New York. What but that is the explanation of the multiplying "Drama Leagues" in all our greater cities? If they, and others, are to succeed, it will be by just such enlightened, persistent and enthusiastic efforts as this. Achievement, when it comes, will mean the realization and fulfillment of a great ideal.

In this High School performance, there were many in the audience who recognized that here was a further step in the correlation of art and the public schools; that by teaching art through experience—art in pictorial and plastic forms—a new force is introduced into education.

It has been said, with some truth, that Americans are

not artistic in their play; but the fact is that the real spirit of play is still little comprehended. This is not a small thing, ethically nor artistically: it is an opportunity to be grasped or to be wasted. If we are to have an art-loving public, we must "catch it young;" we must enlist its interest while still in school, must awaken an art consciousness by cultivating taste and skill; only thus can we create an appreciative public later. Bringing art into the lives of our people is a sacred duty. Whatever calls attention to things beautiful, whatever will give the spiritual essence of things, that will be ministering to the human need for beauty which is implanted in every heart.

THE ARTS AND CRAFTS PROBLEM AND
A WAY OUT

MARY WARE DENNETT

(An address delivered at the Deerfield Convention, 1909.)

THAT there are problems is obvious,—that that there is a way out is not quite so obvious. I could spend a good deal more time than you would be willing to listen to me in merely stating the problems, and if I began the subject from that end, I might not get to the way out at all; so if you will forgive my putting the cart before the horse, I will start with the way out and sandwich in the problems as I go along. The very mention of problem, of course, involves criticism of things as they are, and whenever anyone has the temerity to criticise *adversely*, things as they are, he is at once requested and often *dared* to make out a programme which is not only better than anything we have now, but is guaranteed infallible and permanent. Now, I can't do anything of the sort, as you may well surmise. I have a very real sympathy with the natural conservatism that holds to what it already has tried and with which it has become familiar, and looks with suspicion upon schemes for possible and unproven advance. So I submit my handful of suggestions with entire humility, I hope, trusting that the discussion that is to follow will cull the wheat from the chaff to our mutual advantage.

To plunge into the midst, then, without any preliminaries. I should like to present to you a rough scheme for the organization of an arts and crafts

society in a large city (the conditions in small towns and villages being distinctly different from city conditions, would necessitate probable differences in plan). As the city concerns the most people and its problems are in many ways most difficult, it may be best to think of that first.

I would like to see such a society divided into four separate departments, each one affiliated with the others, but each having its own identity and its own financial support. I will mention the least revolutionary of the departments first—that is, the educational department. This department should devote itself vigorously to improving the taste of the members and of the community at large, first, by holding exhibitions, general ones, annually or biennially, and small special ones of separate sorts of handicraft as often as feasible; second, by having classes for the teaching of various crafts; third, by giving lectures on any and all phases of art, illustrated whenever possible, and by any other means that might appear, for the bettering of standards.

The second department should be an absolutely free bureau of information, by which the names of members are listed and classified according to their craft, with the names, addresses and references of clients and customers. This list is to be given to inquirers, without any personal recommendations from the secretary of the bureau. To further help the possible customer to choose his craftsman, there should be, in connection with the bureau of information, a permanent exhibit, consisting of samples of the members' work, selected by the members them-

selves, and not subjected to a jury of any sort. This plan would give equal opportunity to all members before the public, which would be their only jury; and the public would then purchase the kind of art it wanted and not a censored sort. The bad things, in course of time, would hang themselves, and if, at first, the public seemed to have atrocious taste and insisted on buying work that no self-respecting jury would ever pass, never mind. It would only be a hint to the educational department to redouble its efforts and elevate the public taste by its exhibitions, lectures, etc. Whatever objections may be offered on this point, and I know there are many, it secures the one important principle, that *no one*, not even an esthetic archangel, ought to come between the producer and his public.

The third department should be a truly co-operative salesroom; the commissions charged for sales should cover the cost of the maintenance of the salesroom, no more and no less. The salesroom funds should not be drawn upon for educational purposes, or any other; neither should the salesroom have to be supported in any artificial way; it should be self-supporting and managed by a committee elected from among those who are consignors. Here again, there should be no jury whatever. If people wish to make and sell horrors in the name of art, it is, of course, too bad; but there are other things much *more* too bad, one of which is that they should not be able to earn a living; and no esthetic consideration or wish to protect a possible ignorant public from buying bad stuff should make any of us, who may feel

that we have good taste which we long to share with others, willing to *force* our superior choice upon any one else, at the expense of standing between a man and his bread and butter. Right here is a great chance to get badly frightened. Of course, it makes our hair rise to think of the things that would be sent in to an un-jurored salesroom, but on the other hand, a stream can rise no higher than its source; and can we not serenely, and bravely, if it requires bravery, rest back on the broad faith (and I know it is a true one) that you can not kill out, no matter how hard you try, the love of beauty from the human race. People *will* keep on trying, we can be sure of that, and a *free* people will try harder and faster and succeed quicker than a suppressed and censored people. That is democracy and it is true. The old repressive way may appear safer and saner, but all that glitters is not gold, and it is time the ugly ducklings had a chance. We could remember, just by way of keeping our courage up, that precisely in proportion to the hideous things contributed to this free salesroom, must be the activities of the educational department, whose business it is to raise standards and improve the taste of producer and purchaser alike. This will give ample scope for all the energy of the privileged few who were either born with good taste, have acquired good taste or who have had good taste thrust upon them. I know the air is vibrant with objections to much of this plan already, but before we come to their discussion, may I offer the proposal of the fourth, last and most important department of all in this hypothetical arts and crafts society,

namely the livelihood department. I have called it that for lack of a more descriptive term. I will try to describe it and then ask you to name it for yourselves. And this brings me to the problems, which were omitted at the first.

In the short time remaining, I will try to indicate the problems as briefly as I can, for it is chiefly this livelihood department that must find the real way out. In the first place, let us look at the membership of an average city arts and crafts society. We find it composed of groups of different sorts of people, something like this: first, a considerable number of critics and connoisseurs, who have excellent taste and appreciation of beautiful things, but who are not themselves producers; second, a few manufacturing firms, whose establishments produce things that aim to be artistic, the men themselves not being producers, but exploiters of other men's labor; third, a large number of amateur workers, mostly women, who live at home and hope to earn a small income by doing embroidery, rag or hooked rugs, burned wood, enameled jewelry, small carved articles, leather, small-wares and the like. (It is hardly necessary to explain here that I am using the word "amateur," not to indicate poor work, but simply unprofessional work. The amateurs have in many instances set or raised the standard of commercial work, but the money returns for amateur work has never been, and probably never will be, anything upon which the support of a family could be based.) Among these amateurs, there is a noticeable minority, who hold classes in handicrafts, like

book-binding, the minor forms of metal work, etc., etc., whose main income is from teaching, rather than from producing, and in this class also, would come the two or three people of independent means, who indulge in some handicrafts as an amusement; fourth, a number of students and teachers of design and decoration and a group of architects, and fifth, and last, and decidedly least, a small handful of actually independent professional craftsmen, including one or two photographers. It will be seen that *actual producers* form a very insignificant part of the membership of arts and crafts societies, and that the interest in art and craft is built up and spreading without any sizeable body of handicraftsmen to make that interest a substantial or permanent thing. Most societies have to be laboriously and artificially supported, and inquiring into the reasons for this, we meet some startling facts. Among these, is the fact that, however much we enjoy the fascinating things we see in the exhibitions and salesrooms, however much we are interested in particular craftsmen, somehow or other those of us who have children do not anticipate handicraft for the life work of our own boys and girls. We can't fancy their doing that sort of thing for a livelihood, except under very unusual circumstances.

Now, there must be some reason beside mere habit why we look to business or the professions, to provide income for our children when they are grown. Why is it that we (and here I am speaking for the public) that we let the handicraft so hopelessly alone, except for amateur purposes? Not to spend

any time leading up to it, the reason is simply this, that the crafts are at an economic disadvantage when it comes to using them for anything besides culture and education, for in this respect they are in exactly the same predicament as all other kinds of direct production. For a man who makes things, that is, who manufactures by himself, whether they happen to be artistic things like silver bowls and carved chairs, or just utilitarian things, like cork-screws and harnesses, the man who makes things, by the sale of which he earns his living, *cannot*, unless he exploits the labor of others, receive enough for his labor to make him willing to go on making things for the rest of his life, unless he is driven to it and accepts his fate, on the principle that half a loaf is better than none. And this is just as true of the man who sells his labor to an employer, and works in a factory, as of the man who struggles along and works for himself. Both men get just about their existence and little more. The maximum income is pretty plainly in sight from the first, and that maximum is not enough to satisfy any man who uses his brains enough to wonder why so many people who do no labor of any productive sort at all receive so large an income.

It is, of course a fact that a work of art can only be wrought by an individual who is free to put his best ability and choice into his work, and so we cannot expect art from our factory system; but economically speaking, the factory-hand and the artistic craftsman are in exactly the same disadvantage, and in order to help out the craftsman and develop a

fertile soil for the growth of art, we find ourselves obliged to help out all other exploited people at the same time.

In other words, we must find out exactly the cause of this economic disadvantage, and briefly, it is found to be just this: special privilege, in some form or other, which part of the people have (and an increasingly small proportional part, too) and which most people have not. Equal opportunity for all is no shallow slogan born of oratorical demagogues, but it is a modern scientific plea, for the application of the golden rule to life and work, as well as to home and religion. We can't possibly avoid the responsibility of setting ourselves to the work of discovering the chief causes of this economic inequality, of this special privilege, and of finding out some radical means of getting society rid of it. Now, fortunately, we don't have to work this all out by ourselves, alone and unaided, but once having seen the main point there is no hope for arts and crafts, or any of the other truly good things of life, without a nearer approach to economic justice than we have now; and having seen it become willing to act. We shall find ourselves eager to join in the several already established efforts to win something like an application of the golden rule in society as a whole, as well as between individuals. And so, by a simple process of reasoning, and a simple use of conscience, we find that it is impossible to maintain a useful interest in the arts and crafts, without also wishing to share the responsibility and duty of achieving social justice. We are obliged, then, to work for equal opportunity

instead of for special privilege. To do this work will surely mean dabbling in what might possibly be called religion and politics, two things dreaded and tabooed in all organizations except churches and political parties, where they are said to belong.

I wish I could deny that such forms of special privilege as the tariff, public franchises, banking monopolies, and worst of all, land monopolies, could have their fangs drawn by other than political or moral pressure, but I can't; and, after all, why should we be afraid? If the golden rule is good enough to believe in, it is good enough to apply, and it can't be applied so long as we live in a society where the majority can not get the natural and complete return for their labor. If anyone fears that the demands of this work are vague, general or millennial, let him turn his attention to such concrete measures toward social freedom as equal suffrage, local option in taxation, the initiative and referendum, proportional representation, free trade, the organization of labor and the abolition of monopolistic privileges in land, franchises, patents and banking. These are not hazy, utopian schemes, but plain, practical plans for fair play, which we all think we believe in.

It is manifest that I can only hint at the possibilities of the work of this livelihood department of the arts and crafts society to be. They are multitudinous and everlasting, which is somewhat discouraging, to be sure, but they are also appallingly necessary, and what has to be done can be done, so we might as well take hold with a will and not be frightened into inertia because there is so much to be done.

Let the livelihood department of this new society set itself to answering a string of a dozen questions, something like this, by way of starting out:

1. Why is it that most any craftsman you know of can't afford to make up a sufficient stock of goods with which to advertise? Why is he compelled to to sell one thing before he can afford to make more?
2. What are the possibilities of co-operation in a group of workers to help out a situation like this?
3. Why don't the craftsmen who make the luxuries, like silver and jewelry, use the same grade of things themselves in their own homes? Why can't they afford to buy as good things as they make? Does the average silver-smith have afternoon tea out of his own silver service? Does the man who mows the grass on the golf links have time to play golf? Why not?
4. Why is it that the craftsman is forced to sell his product in competition with the factory-made copy of his own, to his certain ruin?
5. Why do salesrooms require special protection, exclusive agencies and fees for mere introductions and recommendations, in order to succeed?
6. Why does it take thirty-seven separate pairs of hands to make a ready-made coat? And what does it mean to the lives of the men who belong to those thirty-seven pairs of hands?
7. Why has not machiney given leisure to more of us, when one man can now do, with machine help, the work that thirteen men had to do, two hundred years ago? Why doesn't every one have time to cultivate the arts?

8. Why is it that an insurance company can effectively use a statement like this in its advertising: "Carefully compiled statistics prove that most people at the age of sixty, are dependent on others for their support"?

9. What does it mean when the city of Rochester offers a prize competition for cottage houses for working men, the best to cost only \$1500? Do I want to live in a \$1500 house? Do you?

10. What does it mean when a manufacturing firm advertises by a blotter like this, saying: "An ounce of loyalty is worth a pound of cleverness." Loyalty to whom? and why?

11. What does it mean when the *Saturday Evening Post* publishes a real-estate advertisement, headed "The man who owns land is a king." Why is he a king? Who gives him his power?

12. What does it signify that if Jesus had saved \$1.00 a day out of \$3.00 a day (an average carpenter's wages) for every day of his life since his maturity to the present day, counting out Sundays and three annual holidays he would have accumulated only a little over a half million dollars in about 1900 years?

And so on, ad infinitum.

And now, before we proceed to the discussion, may I tell you a story to prove to you that I know very well that whereas I believe with all my heart in the truth of the principles I have tried to explain, I realize that there is no principle so sound that somebody can't apparently puncture it in its weakest spot. One of my own small boys was realizing the other day that the way of the transgressor is hard, and he pro-

tested to me that he always had a hard time of it, while his little brother went free. I told him that there was a very good way to fix that, namely, by just being good for a while, and in the course of my moralizing, I remarked that it was only people who did wrong who got punished. Those who did right were all happy. Quick as a flash came the answer "No, mother, Jesus did right, and he got punished." So I shall be satisfied if you only go so far as to contradict all I have said.

A SUGGESTION TO ARTS AND CRAFTS SOCIETIES

CLARA DYAR

THE extent of an arts and crafts society's influence in a community must in time be measured by the tendency which it has created toward artistic expression in the furnishing and decoration of dwellings; for arts and crafts relate most directly to things of use and beauty in the home. This influence does not appear, as yet, to have disturbed the complacency of a large number of dwellers in cacophonous surroundings, who quite without investigating interest in the simple laws of harmony, continue to follow the promptings of their own ignorance and to accept the suggestions and dictates of dealers without artistic conscience. One needs only a flying view of the *ensemble* of most interiors to be convinced of the need for education in this direction. People, intelligent in their relations with the arts of music, literature and the drama, trustingly accept the crudities exploited as "Art" which vulgarize so many homes. The name seems to be sufficient. Esthetics being a necessity in the full development of a people it would seem important that the study of interior decoration be seriously considered as a means of civilization. So many hours are spent by large numbers of people in their own and others' dwellings as to make the home an invaluable possibility in esthetic influence and education, and the special province of the arts and crafts society.

There is no doubt that the arts and crafts movement has created great interest in beautiful design and handwork in certain classes and has influenced artistic education in the public schools and elsewhere; but there seems still to be such general ignorance of and indifference to its fundamental principles, as to leave perhaps its greatest work yet undone. Such an effort, the attempt to create a true perception of beauty which will require good design in all the furnishings and decorations of the home, is a labor needing the coöperation of all the producers of those articles, useful and ornamental, which enter into our daily life.

If manufacturers can be influenced to employ good designers who have received thorough training in the artistic principle of fitness and who will use their material with the consideration due its natural qualities and adaptabilities, the public must, in time, grow to prefer the article of good to the one of poor design. The Japanese have shown how possible it is to make even the most homely household utensils attractive by good design and there seems no reason why we too cannot carry this splendid principle throughout our manufactures. This coöperation of great producers is so necessary to the arts and crafts movement, in its broad sense, as to require in every manufacturing city some means of artistic education for designers. Schools of design, fostered by arts and crafts societies and other artistic organizations are beginning to show their good influence in certain commercial articles; and persistence along this line of effort must be of inestimable value in molding the taste of our people.

At the same time, there should be some system of general education in the furnishing and decoration of dwellings. This might also be undertaken or at least fostered by the schools of design. But there seems no reason why this very important subject should not be added to the public school course, supplementing the classes in design and manual training, which are so generally established. To bring this about would require, of course, great patience and persistence in dealing with school boards and the public at large, which is rather generally pleased with its home surroundings. Such effort would seem to be the privilege of arts and crafts societies because of their direct relation to the subject.

Model interiors could be constructed on a small scale to form a traveling exhibit for the schools of a city. These should of course be furnished and decorated with reference to incomes and habits of life in different neighborhoods and this would require several varieties of interiors.

Ugly and inharmonious interiors could be used to effectively illustrate, by contrast with the model interiors, the possibility of improvement when income and opportunity would make certain changes possible. *The Ladies' Home Journal* has published very interesting illustrations of the possible changes which can be made to better some types of interiors and these could be used in such a course. Classes for mothers and housekeepers might be held once a month in the schools to teach the simplest laws of design which the model interiors would illustrate.

A traveling exhibit of wall-paper samples, rugs, curtains, samples of stained woods, furniture coverings, covers for sofa cushions and tables, fixtures for gas and electricity, china, silver and glass, pottery, pictures and plaster casts and photographs of furniture could be selected. This long list need not be difficult to handle if packed in a special case made for the purpose. The articles should be chosen with reference to income and the names of dealers attached. Wherever possible handwork should be included to show the best models.

These exhibits might at first be collected and sent out by the arts and crafts societies which would thus be identified with the effort. Certain days could then be arranged for these clubs of mothers and housekeepers to visit the arts and crafts exhibition rooms accompanied by the teachers from the schools.

Clubs for the same purpose could be organized in factories which allow educational effort along other lines; in women's clubs and such large institutions as the Young Women's Christian Associations. In Detroit such a club known as "Beauty in the Home" was organized in the Young Women's Christian Association and proved very successful. Meetings were held twice a month and informal talks given on the furnishing and decoration of houses and apartments, illustrated so far as possible by appropriate examples loaned from the arts and crafts rooms or from dealers. Later in the year the club visited the arts and crafts rooms where talks on subjects of special interest were given by members of the Arts and Crafts Society. A visit to the Pewabic Pottery was also planned for the club.

All of the members were girls and women who worked during the day but still found time for this study in the evening. Their enthusiasm proved to the writer that such effort on a larger scale would not only bring beauty to many homes but a larger outlook to the lives of many who feel the end of the far horizons of the imagination.

Under the simple but generic title of "Beauty in the Home," a great movement might be started by arts and crafts societies with the ideal of William Morris for its goal.

Is this impossible?

EDITORIAL

THE arts and crafts movement has developed rapidly in the last ten years. The various craftsmen have turned out better things from year to year and up to the present time the standard has been steadily raised. Unless some movement is undertaken to educate craftsmen, to fill the ranks of those who are soon to go, there will be no further progress made. In this country the best workmen are of foreign education, having served abroad years of apprenticeship. We have nothing corresponding with the apprenticeship system in Europe, nor could one be successfully established, for our compulsory school system would seriously handicap such a movement. There have been a number of trade schools started, and it remains to be seen what these will accomplish. These schools are bound to be less successful than the apprenticeship system abroad, for the pupils in these schools must necessarily be drawn from the graduates of grammar schools. In Europe, the period of apprenticeship is started at an early stage in the child's life. This we shall miss in any trades school in this country, and in missing it we are passing by that constructive period in the child's life, the period when all his sensibilities are most keenly alive. Our compulsory school system would prevent children in this country from enjoying to the full the advantages of any trades school, as would the child reared in Europe. If we are to turn out finished workmen, who are to compete with those reared abroad under the appren-

tice system, we must start as they do, and have our workmen grow up with their trade. In the East, where art was born, a child of four can do good wood-carving. A few lines suggestive of the design are enough for him to start with, and he will work the rest out himself. Generations of schooling have made him what he is, for his early skill is inherited from his ancestors; it remains for him to develop and perfect his power and so pass it on to those that come after him. How are we to compete with the product of such a system? We who school and train the mind only, neglecting the key-note to art—the power of mind and hand acting together, impelled by the same thrill and throb of the pulse. The only way for us to develop skilled workmen is for us to give our children at an early age every opportunity to develop the skill of the hand. We must turn to our public schools. At least one-half of the school curriculum should be devoted to manual work. In this way and only in this way may we hope to have mind and hand equally trained, each in complete co-ordination with the other.

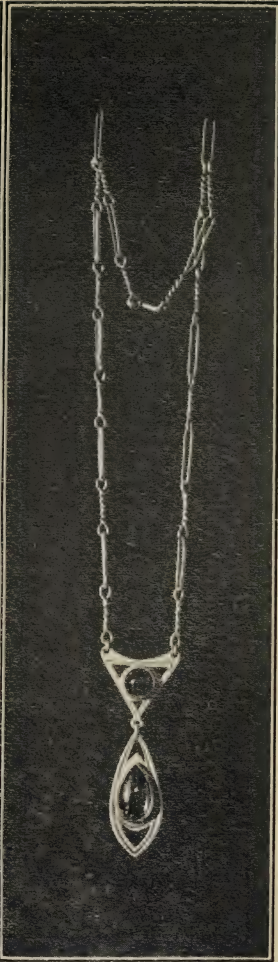
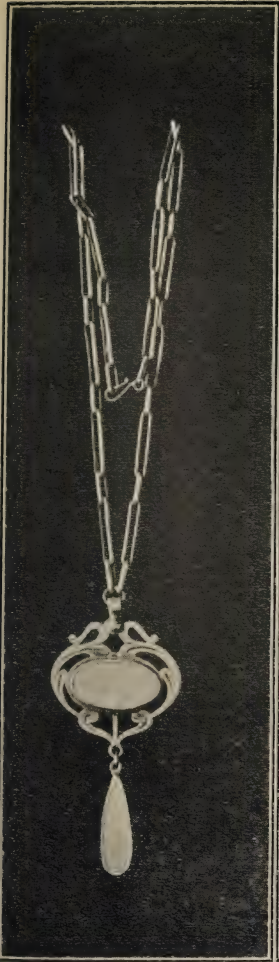
From our own experience, how many of us, sitting at the margin of the tide, thrilled by the final glow of a dying day brought to us across the sea, from ripple to ripple, and washed in a golden web at our feet, have realized with a great pain our inability to capture this beauty, and make it a part of the world's portion of joy.

M.T.G.

. . .

IT has been the aim to make HANDICRAFT broadly representative of the whole field covered by what has

come to be known as the "arts and crafts movement," and this could not be done if freedom of expression were denied to any phase of thought which has been associated with the movement. In the minds of the great men whose thoughts and activities gave the movement a cogent and coherent existence, such men as Ruskin, Carlisle, Morris, Crane and Cobden-Sanderson, the early movement was vital because it combined social, economic and esthetic elements and was destined in their minds to have its leavening influence on the life of their time. That Morris, Crane and Cobden-Sanderson were socialists and read into the movement the ideals of the socialists and looked to socialism as the means to make the future of good craftsmanship assured, is part of the brief history of the movement and a part which appeals to those workers who find in such ideals a definite hope and inspiration. Whether socialism is to solve the problem we do not know; but the expression of that phase of the subject, with which the movement's brief literature is replete, is necessary in any publication which intends to represent the movement as a whole. The Editors of HANDICRAFT do not assume responsibility for either the economic or the practical views expressed in its pages; but its pages are open to the expression of honest opinions on any subject touching the revival of the handicrafts, whether economic, social, artistic or technical.



Necklace in Silver & Pearl. Necklace in Silver & Topaz.

Designed and Executed by Mrs. Eva Macomber, Shown at the Hingham
Exhibition, 1911,





Part of the Hingham Exhibition. 1911.

WITH THE SOCIETIES

DETROIT: The Detroit Society of Arts and Crafts having completed arrangements for new quarters will re-open its salesroom about the middle of October. The rooms will be in the building which has been just acquired by the new School of Design; and will be in every way better suited to the needs of the Society than the former rooms. The building, which has been adapted from a private residence to its present uses, is only two doors removed from the Museum of Art, thus bringing these various bodies in close touch with each other. It is believed that the Society and the School, being housed under one roof, will be of the greatest mutual aid; and the Society takes this new step forward with growing enthusiasm and confidence for the future.

The policy of the Society will undergo no radical change, though it will certainly be able under the new conditions to arrange for better and more frequent loan exhibitions of a high standard. The exhibition committee expects to carry still further its plan of having numerous special exhibitions and "one man shows," rather than a few large general exhibitions.

The salesroom will, as heretofore, keep a large stock of the best that is being done in the various branches of handicraft; and is looking forward to a busy and prosperous year.

. . .

HINGHAM: *The Hingham Exhibition.* The Hingham Society of Arts and Crafts held its annual exhibi-

tion and sale at Loring Hall, July 25, 26, 27, and it was an artistic and financial success.

There were raffia and reed baskets made by Mrs. Walter Hersey, Mrs. Arthur Hersey, Miss Thayer, Mrs. Clark, Miss Sprague, Mrs. Prouse, Mrs. Smith, Mrs. Picanco, Mrs. White and Mrs. Woodside that seemed even finer than ever before and Hingham baskets have a wide-spread reputation. Some good examples of palm leaf baskets were shown by Mrs. Clark and Miss Bates.

The Hingham Society makes a specialty of white embroidery, much of it adapted from colonial designs and fine work was exhibited by Mrs. Leighton, Mrs. Partridge, Miss Sprague, Mrs. Curtis, Mrs. White, Miss Thayer, and others.

Some good designs were worked out in cross stitch by Miss Susan Willard, some on hand woven linen woven by Mrs. Beatrice Ruyl. The workers make bed spreads, table covers, centre pieces, doylies, neckwear, baby's caps, sofa cushions, bags, card-cases and numerous other articles.

The netted doylies, centre pieces and netted fringes for hangings on four poster beds made by Miss Bates, Mrs. White and Mrs. Whiton were very beautiful.

Hingham toy furniture, so much sought and admired, in its miniature reproduction of the best of Colonial designs, was well represented by Mr. Luce, Mr. Hudson, Mr. Cushing and Mr. Whitcomb. Mr. Hudson showed also picture frames and a light-stand.

Mrs. Thayer, Mrs. Picanco, Mrs. Loud, Mrs. Jones

and Miss Fearing had some good braided rugs, also woven rugs.

Jewelry, silver, copper and enamel work formed a large exhibit, all designed and executed by Mrs. Eva Macomber whose work is well known.

A small but good exhibiton of pottery was made by Miss Foster, who had some unique garden vases of cement, with designs in pottery inserted. One shows in the photograph, on the stage back of the metal case. Mrs. Bainbridge demonstrated the making of lace and exhibited a collection of bobbins from England, Belgium and France.

The photographs by Miss Lincoln and Miss Woodside were of attractive scenes in and around Hingham.

Miss Davis exhibited a few pieces of excellent wood-carving and the Misses Cobb had a fine display of their bayberry candles.

Tea was served and talks were given by Mrs. Bainbridge on "Lace" and by Miss Susan Willard on "Shawls," valuable examples of each being included in the loan collection, which also included fine old specimens of snuff boxes, fans and samplers and a set of designs for Paisley shawls, made in Scotland in 1850, by Daniel Urie, for one of which, when he was but nineteen years old, he was awarded a medal by the British government. These were loaned by Mrs. Arthur Hersey, a descendant.

The Society maintains a salesroom just out of Hingham Square, where articles are on sale throughout the year and where orders can be taken. It is planning a series of talks for the coming winter on subjects

of interest and education to the members and it is hoped that *camaraderie* will prevail more than ever before.

PETERBOROUGH: The seventh annual exhibition of the Handicraft Workers of Peterborough was a decided success, both financially and socially.

The hall was tastefully trimmed with evergreen trees which made an effective background for the display of the various products of the society.

The Italian cutwork was arranged on three tables on one side of the hall. The articles were of all sizes and for many useful purposes. They ranged from pin cushions two inches square to tea cloths of cutwork and darned filet, including fine shirt waists, traveling cases, bags, belts, jabots, hatpins, card cases etc. The sales at these tables amounted to \$121 and several orders were taken.

The baskets were on a circular table in the center of the hall. It was the finest display of reed and raffia baskets we have ever shown. They were all shapes, colors and sizes from large waste baskets to little 25 cent bonbon baskets. The raffia work was attractive and well done. They found ready sales which amounted to about \$70.

Samples of hooked and braided rugs and designs to order from were shown in the corner at the left of the entrance. Several orders were taken.

Two tables on the same side were devoted to the domestic department. The jellies and preserves looked very tempting and sold well. A number of orders were taken in this department. The sales from the miscellaneous table amounted to about \$20. There

were shown many useful things for the home. This department makes a specialty of infants' crocheted and woolen garments and sheer dresses.

Two loan exhibits added very much to the interest of the exhibition. These were a very beautiful and valuable collection of hand-made jewelry from Mrs. W. H. Klapp's studio in New York and some beautiful specimens of hand wrought silver ware loaned by Mr. Arthur Stone of Gardner, Massachusetts. Tea and lemonade were served from tables in one corner of the hall.

The work of the society for the past year has been very gratifying and encouraging. The sales of Italian cut work alone amounted to over \$1200 and the demand was greater than the supply. The basket sales were over \$300 and the styles and quality better than ever before.

The domestic department promises to fill a long felt want. The preserves and jellies sold well and were kept up to the same high standard of the other departments. The miscellaneous branch of the domestic department is just getting well established. It includes useful articles for the home and infants' wear in crochet and fine sewing. The outlook for the ensuing year is very promising.

Our sales and tea room on Concord Street is now open daily from 10 a.m. to 6 p.m. Tea is served from 4 to 6 p.m.

EXECUTIVE COMMITTEE MEETING

THE executive meeting of the National League of Handicraft Societies was held August 7 at 9 Park street, Boston, at 10 a.m., Mrs. Garland presiding. In Mrs. Conant's absence Mrs. Garland was elected Secretary pro tem.

The first thing brought before the Board was a letter from Miss McEwen, offering her resignation as advisory editor of HANDICRAFT. It was accepted in the spirit in which it was offered, i.e., that the committee to reorganize HANDICRAFT may have a clear field.

Although there was a great deal of discussion regarding HANDICRAFT, no formal report has as yet been handed in regarding the committee to reorganize the magazine.

Mrs. Garland reported that owing to illness the committee on fund for the traveling exhibition had sent in no report.

In regard to the traveling exhibition it was agreed that the following notice be sent to the different societies.

MARIE T. GARLAND, *Secretary pro tem.*

TRAVELING EXHIBITION

ENTRIES for the Traveling Exhibition should be received by the Secretary at 42 College Street, Providence, Rhode Island, by October 1, 1911.

The exhibition this year will include: basketry, bookbinding, jewelry, leather work, metal work,

pottery, printing and designs for reproduction, textiles and needle work, and wood carving.

Articles intended for the Traveling Exhibition must be received by October 30 at the above address.

All entries must be made through the Secretary of the Society from which they come, and must first be passed upon by the Jury of that Society.

Large pieces should be represented by photographs, as the articles accepted must necessarily be limited to 1000 cubic inches each, or the equivalent of 10 x 10 x 10.

For their own interest as well as that of the League, each society should contribute at least one article to this exhibition.

FORM FOR ENTRY BLANK

Name of Society exhibiting.

Full name of designer.

Address.

Full name of maker.

Address.

Descriptive list of articles.

Approximate size of each article.

Value for insurance.

Price, if for sale.

Can orders be taken for duplicates?

ANNOUNCEMENT

THE Editors announce for early publication in HANDICRAFT a fully illustrated article on the new decorative arts wing of the Metropolitan Museum, New York. This article, by Mr. Milton Matter, will be of unusual interest to all craftsmen, as the Museum now has what is probably the most important collections of handicraft work in America; collections which offer a wealth of inspiration to all craftsmen so fortunately situated as to be able to use them.

HANDICRAFT

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While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors.

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

...

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. IV

OCTOBER 1911

NO. 7

EXHIBITION OF CHINESE TEXTILES AND JEWELRY AT THE BOSTON MUSEUM OF FINE ARTS

M. B. P.

IN the fore court of the Museum of Fine Arts there has been shown during the summer an exhibition of Chinese Textiles for the benefit of Dr. Denman Ross's students in pure design at Harvard summer school and those students and teachers who visit the Museum during their vacation for the purpose of studying decorative art.

The entire collection has been lent by Dr. Ross and much of it was purchased this last year while traveling in the East.

It shows examples of both embroidery and weaving and consists of elaborately figured robes in gorgeous color, great hangings, long lambrequins, and dainty vanity bags. One case contains a very remarkable exhibit of jewelry from China and India.

The Japanese were the first people to cultivate the silk worm and to weave silk and damask. We apply the term damask to a silk woven in one color but decorated with a pattern brought out by the threads being laid in a different direction from the background and which consequently take the light differently and give a different texture.

These woven silks were exported from China and

taken in the caravans through Persia and to Damascus, which was the great trading center at that time and thence scattered over the world. Thus they became known as "Damask" and the name has been retained to this day.

A large crimson square embroidered with the series of symbols so frequently met with in Chinese art, shows a beautiful piece of silk damask which in fading has taken on wonderful tones shading from orange to deep crimson. The embroidery is in satin stitch and a knot stitch, in blues and yellows, while gold thread in the streamers adds great richness to the whole.

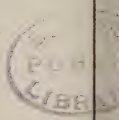
If we examine these robes carefully we shall find that the same figures are used over and over. For instance in the gown illustrated, we see the wave pattern forming the border of the gown, diagonal stripes of many colors arranged with beautiful harmony, above this the foam crested wave rises and breaks on the mountains or rocks in the center. The waves are symbolic of the changes and vicissitudes of life, and the rocks of changeless purpose and the immutability of time. Among the waves we see the jewel of omnipotence and often other symbols of good fortune. Out of the waves rises the carp, the symbol of manhood, of strenuous endeavor, or of attained scholarship, as one who has passed certain examinations successfully is termed "a dragon" and it becomes the first title of rank in China.

The carp at the end of a thousand years becomes a dragon. The dragon means many things, one being pirital power in contrast to earthly power. It also



Chinese Actor's Gown.

Crimson brocade embroidered with gold and colors.
The Fish turning into the Dragon.



represents the power in the sea mist and in the air. On many objects, as on this coat, you will find the dragons chasing and struggling for the flaming jewel of omnipotence. The background is covered with clouds and interspersed with the various embroidery symbols.

This rich crimson robe with its embroidery in blues and gold thread is a very gorgeous thing and was probably an actor's gown. These actors' gowns retained the old ceremonial forms much longer than personal costumes.

Some of the coats have a blue ground and some are woven like tapestry instead of being embroidered but in each case the design is similar and can be traced back to the Sung and Han dynasties, where we find the waves and hills represented on the pottery jars over 2000 years ago.

Embroidery seems to have been one of the earliest arts in China and the symbols used in embroidery were handed down and used on the china and bronze of the succeeding ages up to the present day.

There are Taoist symbols and Buddhist symbols almost all representing gifts of good fortune.

The "12 chang" were ornaments embroidered on the sacrificial robes in classic times. All twelve, including the sun, moon and stars, were used on the emperor's robe. The next lower rank included the dragon and the mountains, and so down through five grades. The other seven figures were the flowery fowls, the temple vessels, aquatic grass sprays, fire in flaming scrolls, grains of millet in medallions, an ax and "Fu."

Another set of symbols called the eight precious things occurs on many of the pieces. These are a jewel, a cash, a lozenge (symbol of victory), a pair of boots, a painting, a hanging musical stone of jade, a pair of rhinoceros-horn cups, and an artemisia leaf.

But perhaps the most popular forms are the eight Buddhist emblems of happy augury. These are the flaming wheel, a conch shell, the state umbrella, a canopy, a lotus flower, a vase, a pair of fish and an endless knot.

The eight Taoist symbols are the fan, the sword, the magic pilgrim's gourd, the castanets, the basket of flowers, the bamboo tube and rods, the flute and the lotus flower.

Almost all these may be discovered on the various pieces in the exhibition.

The long lambrequins were probably hung in temples or shrines and are usually decorated with inscriptions such as "The imperial age is boundless like the heaven;" "The imperial age has no limit," and "The mist and the rainbow crystallize into gladness." These are very splendidly embroidered in gold thread on crimson satin and are finished with gold fringe.

The pieces make a sumptuous display of color. The Chinese were very fond of pure color and used it in the most daring combinations with very beautiful results.

Great judgment was shown in arranging the exhibit. All the pieces are placed under glass and the cases divide the long room into small alcoves on one side,

so in one alcove are grouped the crimson pieces; in the next the side cases show blue gowns with a crimson hanging covering the central wall space, and in the next, an orange red square covers the wall and on the right are blue gowns with much gold, and on the left an orange gown and a yellow one. The long crimson lambrequins are hung around the upper part of the room.

At one end of the room is a case containing jewelry from China and India. The Chinese excelled in filigree work and many delicate examples are shown. The most unique pieces are the ones ornamented with the bright blue feathers of the kingfisher set in the gilt design after the fashion of enamel and sometimes combined with jade. Among the pieces shown are a head dress and many hair ornaments, a pair of coral bracelets with grasshoppers of the feather inlay and other pieces in enamel.

Some beautifully carved jade pendants show specimens of white jade flecked with the brilliant green which is so prized: carved amber and glass also make beautiful ornaments.

Among the Indian specimens are many strings of ornamental gold beads. These often represent a portable bank account to the owner which can be constantly drawn upon one bead at a time. Many pieces are set with innumerable bits of cabachon rubies and many pearls are used in combination with other stones. A beautiful circular pin is set with emeralds and pearls. Another characteristic of the Indian jewelry is the clusters of many tiny balls both of gold and silver. The craftsman will find here much

suggestive material though few would have the Oriental patience necessary to complete these elaborate pieces.

THE INFLUENCE OF THE ARTS AND
CRAFTS MOVEMENT UPON
MANUAL TRAINING

ARTHUR F. PAYNE

ENOUGH has been said about the arts and crafts movement since its inception, to run the entire gamut of human opinion. But there is one phase of its influence about which very little has been said, and that is the vitalizing influence it has had upon manual training in our public schools. And if it had done nothing but exert this influence, that alone would be sufficient reason for its existence. At the present time the principles of the arts and crafts are being spread throughout the land through the medium of manual training more rapidly and surely than would ever be possible by the supporters of the arts and crafts movement alone. To realize fully the influence that the arts and crafts movement has had upon manual training, we must know a little of the type of work done in manual training before it felt the influence of the arts and crafts. The first manual training problems shown in this country were at the Centennial in 1876; they were sent here from Russia, and consisted largely of the common joints used in carpentry, and consequently were totally devoid of any artistic element whatever. The adoption of this system into our schools was the beginning of real manual training in this country. The problems were merely exercises and were of no utilitarian value whatever; they were

the essence of monotony, and speedily killed any interest that the student might have had in manual training. Next came the Swedish sloyd; this was a decided step in advance because it took into account the interests of the students, by using models that were of use in the home. But still the problems were devoid of any art interest. Dr. W. T. Harris, the well known educator, said of the Swedish sloyd, "Sweden is the leader in the manual training movement, but her educators have not yet seen the importance of developing correct taste among their workers, as a condition of industrial success; clumsy shapes and incongruous ornaments are the characteristics of Swedish goods." This statement by one of the leading educators of that time shows clearly that they felt the need of the combination of design, more artistic appreciation, and the higher ideals that the arts and crafts movement later furnished to them. It is through the direct influence of the arts and crafts that educators now realize the educative value there is in design through the necessary logical thinking required to produce a design that has embodied in it the requirements and limitations of use, process and material. Where the shops and the design class have no vital connection, a student can design things that are impossible of execution, and they are accepted providing they look well on paper.

But where the arts and crafts principle is in force, where the designer and the teacher have a working knowledge of the processes and material involved, and the things designed are made in the shops, there we get a directness and simplicity of design that is

entirely different from the incongruous objects that are produced in the classes where the teacher is strong on art (so called), but whose knowledge of structure and materials is weak, or in the classes of the teacher whose knowledge of design is limited to the ornament that he copies and applies promiscuously.

Through design we appeal to the interests of the student; this develops the much desired active and creative attitude in the student, instead of the dormant receptive attitude. Through it we get a definite reaction that is a pleasure to the student and an inspiration to the teacher.

Since the adoption of manual training into the schools of this country, we have been informed upon its educational values, later of its ethical and industrial values, but the arts and crafts movement has showed to us its art and its social values. It has given to manual training artistic appreciation and higher ideals, and the unification of structure and decoration that we find in the progressive manual training shop of today. John Quincy Adams said "The purpose of art is to idealize work" and that is what we find in the manual training shops that keep the principles of the arts and crafts in view.

The criticism that is being made nowadays of our school system is that it has no vital connection with our economic or social system, and that it has not kept pace with the development of commerce and industry; also that it has no ethical or social value to the great majority of people. The development of manual training by the making of objects of real value, constructively sound and artistically good, de-

velops the ethical value, and increases very largely the value of our school system to society.

The entire reorganization of society and industry upon the principles set forth by the founders of the arts and crafts movement, is impossible. The education and elevation of the great public to an appreciation of even that which is possible, cannot be done by the few scattered enthusiastic disciples of Ruskin and Morris. This education and elevation is a function of the school system, and that it was started and its propaganda disseminated entirely outside of the school system shows that the criticisms of our schools that are current today are worthy of serious attention by progressive educators.

Even the foremost and the most progressive of our educators can learn something from a study of the social and industrial phases of the arts and crafts movement. The men who are so earnestly advocating vocational education in an endeavor to bring the school system into articulation with our social, economic and industrial system can learn that art, drawing, design and industry cannot be separated but must be developed together. The average educator when considering the vocations from his somewhat narrow point of view engendered by his experiences with manual training rather than the vocations, thinks of the machine shop first, and of forging, foundry and pattern making, as adjuncts of the machine shop; he thinks of joinery and carpentry, and thinks there is no need for art or design here. But he should visit one of our large stores where the products of many vocations are presented for sale, and he will find it

impossible to pick out one piece of work that does not have embodied in it design or a need of design. The vocational schools for girls are realizing this need much faster than those for boys, as in most of the textile, dressmaking and millinery courses we find a parallel course in applied design and the history of costume. By correlating design with the vocational, educators can meet the criticism that is already abroad, that the suggested vocational courses have no cultural element in them. In one new school that the writer visited a few weeks ago, in the class that was catalogued as the millinery class, the girls were learning millinery, practical design, history of art, and French history. Such a course as this is more truly cultural than any of the traditional academic courses could possibly be and it seems to be a truly practical realization of the teachings of Ruskin and Morris by the agency that should do it, namely the public school system.

William Morris protested against the minute division of labor and the inconsistent design arising from such division, and the exploitation of labor arising from making things merely to sell. We have the same conditions today, and his large vision and high ideals are being lost sight of by the arts and crafts workers themselves; but they are almost unconsciously being adopted by the progressive manual training teacher who knows construction and design, and has been trained to analyze a problem or a course of study and reduce it to its educative, ethical, cultural and social values.

Today the great need of the arts and crafts move-

ment is an educated and appreciative public, and that is the return that manual training will make for the enrichment of the work that has been derived from the arts and crafts movement. Manual training is educating and training a generation of future buyers, who will demand sound construction and consistent ornament in the things they buy and the houses they live in. The combination of the two movements will result in the development of both and the enlightenment of the public and benefit to the state.

LUCKAHAUKS

LOUIS J. DEACON

WHO has not wandered along a shell strewn seabeach and noted among the flotsam the almost countless numbers of white and pink to violet tinted sections of broken "skimmer" clam shells; "Butter-tasters" of our childhood days, smooth worn by the ever constant washing of sea and sand, these fragments of shell have attracted many. They recall to the memory those childhood days when they were made use of in many an alluring pastime; large pieces in the fashioning of miniature houses, small thin sections and narrow strips for highways and by-ways in the Lilliputian village so carefully planned in hours of play, while a wide expanse of beach was left bare. But the whole village was always ruthlessly and totally obliterated by the merciless tidal wave on the return of high water; a catastrophe witnessed with mingled emotions of regret and a certain amount of glee at the demolition of our childish handiwork.

Few are perhaps aware that in past times these same "butter tasters" were quite an important medium of exchange among the Indian tribes living along the shore, in their trading with other natives further inland.

It can readily be understood that Indians sufficiently adept in the art of chipping arrow heads and other implements of hard flint could easily manufacture rude "money" out of the more attractive colored

pieces of these water worn shells; and this they did, giving to this medium of exchange the name Luckahauk somewhat after the style of wampums.

It may be somewhat surprising to many and especially to craft workers to know what really beautiful "stones" these same so called Luckahauks will produce when cut and polished into symmetrical form from pieces of sufficient thickness, and showing the rich and beautiful violet colorings that many of them possess.

Such as are found on the beach are necessarily dull, with no polish, due of course to the wear of the sea and sand; but by proper treatment on the laps, are brought to a very high polish and look very rich indeed, being entirely unlike any other "gem."

Having considerable hardness they will wear almost indefinitely when once polished. The colors blend beautifully with silver either in bright or antique finish while their beauty is heightened by treatment or embellishment with small baroque or seed pearls, small amethysts or other harmonizing stones.

Here is surely a new field for the craft workers with artistic ideas and a love of nature.

THE CRAFTSMAN'S TOOLS

[Under the general head of "The Craftman's Tools" will be considered from time to time the appurtenances and tools of the hand worker who earns his living at his craft under present day conditions. These brief, fundamental considerations will be written by well known workers in the various industries, and are published in response to a need expressed for authoritative elementary monographs on the various crafts. The Editors assume no responsibility for the opinions of contributors, but all writers have been encouraged to treat mooted points of practise frankly and fully. EDITORS.]

THE PRINTER'S TOOLS

CARL PURINGTON ROLLINS

THE craftsman who seeks in the printed page to register varied impressions and translations of the active life about him or the hopes and ideals of his brain, has to do with appliances refined to almost the last degree of accuracy and mechanical finish, and he must always be unconsciously on his guard lest the mere mechanical excellence and handiness of his tools lead him astray. The modern printer's tools partake of that uniform excellence without particular superiority which is at once the blessing and the curse of modern industry; and while remembering the fact let us consider in this article the tools which our modern printer will use in earning his living by the practise of his craft, tools which in their modern perfection he owes to the machine age.

TYPE.

THE type of the printer is a small piece of metal, cast in an intricate water-jacketed, multiplex mold,

of lead, tin, antimony, copper, etc.; it looks like figure 1. On the drawing are the various parts of the piece of type named as they are used in practise. Type is made of many sizes, and varies in dimensions as follows: the "height to paper" (a to b) is always uniform, and is, in America, .918 inch: the point measurement (c to d) varies from 4-point (.0553) to 144-point (1.992 inch) and even larger this being the name by which the type is known,* and never varying between types called by the same name, wherever bought in this country: the width of characters, or "set" (e to f) varies with each character, as a rule.

Type being the most important tool which the printer uses (since every other device can be extemporized, if need were) it is important that it be carefully made and as carefully selected by the printer. Thanks to the modern perfection of manufacturing, the technical processes result in a metal type which is thoroughly satisfactory from every point of view. So much cannot be said, of course for the design of the type, inasmuch as the modern development of type-founding is largely due to the enormous commercial requirements of this country; but the printer who is careful and who knows what he wants can obtain thoroughly satisfactory type faces from the type founders. By and by, when he wants his own private type face, he can get it designed and cut by

*The old names of type—diamond, pearl, agate, nonpareil, minion, brier, bourgeois, long-primer, pica, english, columbian, paragon, canon, etc., are no longer in use. The abandonment of the old familiar, romantic names is the price we have paid for accuracy and efficiency—not an exorbitant price, either, in this case.

CASLON OLD STYLE TYPE FACE

this is the lower case corresponding with it

PRIMER BLACK FACED TYPE

this is the lower case to go with capitals

A SCOTCH ROMAN TYPE FACE

scotch roman lower case type same font

KENNERLEY ROMAN TYPE FACE

A Group of Type Faces.

some of the leading type makers of this country.* There are several excellent type faces to be had to-day, which are illustrated on page 253. These are made in a variety of sizes, and from them the modern printer can select the types which he will need in his work. The 12-point size is shown in the samples.

The craftsman printer will require many accessory types, borders, and initials, and these can be got in two ways. As in all the crafts, drawing is a most necessary faculty, and the printer who can draw finds himself immediately in possession of a valuable aid to expressing his ideas. He can easily have reproduced on zinc or copper by photography, or on wood if he can handle the graver, many initials and various decorative units which will prove of the utmost use and value. There is no question of the superiority of the wood block,† and it is always to be preferred; but there are times when the ubiquitous camera may be made use of, and the printer's collection of miscellaneous material enriched. The second method of gathering this material is to love old specimen books! In them is a vast wealth of decorative material, ranging from utterly abominable, through "archi-

*It is interesting to record that the foremost type designer in this country is also one of the leading printers, using that word in the restricted sense of a *hand* workman at every branch of the trade.

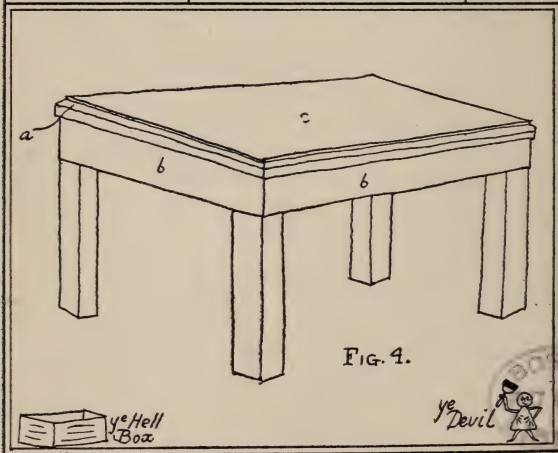
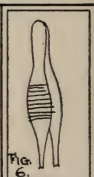
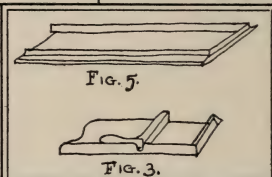
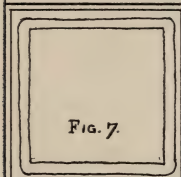
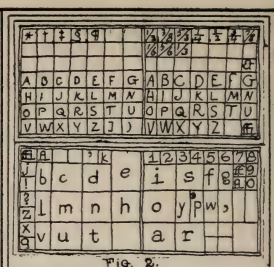
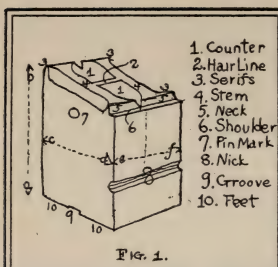
†The objection to the photographically reproduced drawing is that the resulting line is not a definite mark, like that produced by a cutting tool, but a serrated line produced by the action of the acid used in etching: in other words, the mechanically produced plate has edges that lack definition.

I am supposing that the printer will leave severely alone the abomination of desolation known as half-tone plates.

tectooralooral," to excellent. It must be confessed that the greater part of the decorative material offered the printer by the type founder is wofully conventional—"faultily faultless, icily regular, splendidly null"—but the printer must be his own Congregation of the Index in the matter; and properly used the old specimen books (at least as far back as the 60's) offer a wide choice of available material.

SMALL TOOLS.

IT is of thrilling interest to learn the small tools of any trade: and to be really initiated into a craft one must be able to use their correct names—if you don't know the difference between a "gump wedge" and a "putting-on tool" you certainly haven't penetrated into the three and thirty degrees of craftsmanship in joinery. So in the printer's trade, you are by no means a master of your craft even if you have produced printed books that sell if you cannot tell the "hell-box" from the "quoin key." I do not propose to give here a glossary of printer's terms, but it will be advisable to name and picture a few of the small tools used by the printer. Figure 2 is the type case which holds the type, with the different boxes marked for the letters used more or less often. Figure 3 is the composing stick wherein the type is set, as shown, the printer keeping his left thumb against the last character set, and always putting the nick (8, figure 1) towards the front of the stick. This stick is, in modern use, a very accurate, self-adjusting, nickle plated affair, far superior in serviceableness to the crude wooden trough which the early



printers used. Figure 6 are tweezers used occasionally for picking out letters from the body of the type matter, but reverence rather than familiarity should be encouraged with them. Figure 5 is the "galley" into which the type is "dumped" from the stick, and before it is made up into pages. Figure 4 is the "imposing stone," "frame" and "coffin"* on which the type, after being tied with string, is placed to be "locked up" for press. The "chase" (properly a part of the press) in which the type is locked is shown in figure 7.

In addition to the apparatus shown, there are several valuable and expensive machines which the printer will eventually have, such as the lead cutter, (leads being long, flat strips of lead, used to separate lines of type), rule miterer (for joining the corners of brass rule) etc.

PRESS.

It is presumed that the craftsman will not use the old hand press, though it is fair to say that (owing to a variety of reasons that cannot be gone into here) it is demonstrable that no such work has been done on the modern power presses as was accomplished on the old hand machines. But it is largely because the modern printer has lost his balance in the insidious whirr of the machine and the writer believes that as good work can and will be done on power presses as was ever done on the old hand machines,

*In the old days an old grave stone was frequently used as an imposing surface, and the frame holding it became known as the "coffin," a name it has retained. Another explanation is that the "form" of type was "imposed" on the stone.

provided the craftsman is not bedeviled into using the papers, inks and types which are so *easily* used on the power appliance. Good printing is not and cannot be a pawn of Speed and Cheapness in the game of Profit.

There are several good makes of presses which are standard machines on the market. Illustrations of them can be found in any type founder's specimen book, and as they all have their advocates, it may be well to omit much consideration of the matter here, except to say that the machine which will do most thoroughly, quickly and well the work of the craftsman printer is the best for the purpose. Probably the Golding press is best adapted for the printer whose needs we are considering. But in considering a printing press it should be borne in mind that we are seeking a reliable machine for so-called letterpress printing, and that many auxiliaries as well as design itself which are adapted to special needs of modern commercial work are not a necessity in this connection. A printing machine is an expensive part of the craftsman's equipment, and should be secured only after careful investigation.

PAPER.

THE question of paper is little understood by the layman, and, it is to be feared, scarcely more so by the printer. The confusion, I think, is traceable to the lack of understanding of the word "good." Paper has two prime qualities—composition, meaning the stuff it's made of, and appearance. Paper may have one of these characteristics—may be

good in composition and poor in appearance, like ledger paper; or poor in composition and good in appearance, like some book papers and some of the rough wrapping and drawing papers. Whether paper is hand or machine made makes no difference in the quality of the stuff that goes into it: but it is not too much to say that no paper was ever made by machine to equal in appearance that made by hand. Obviously it would not be economically probable that handmade paper would be made from wood pulp, but it is certainly true that even the finest of machine made papers—papers which will outwear some of the hand made—do fall down when it comes to surface texture and general appearance. So much by way of attempting to straighten out the tangle over “good” paper. For the craftsman there can be no question of the paper to use. Hand made paper offers every conceivable advantage for his work, and the wide variety, including papers as far apart in texture as Chinese Pah Sing Tsze and the luxurious Japanese vellum, is sufficient for every need. The hand made papers are exclusively imported, and are principally from Japan, Holland, Italy, France, England and Spain. For many uses undoubtedly the Van Gelder is the most excellent, offering as it does a uniform and pleasing surface. The papers from Italy vary much in color, texture and value, but suggest illimitable possibilities to the craftsman in the production of fine effects. Almost without exception hand made papers need to be printed wet, and they are full of surprises, welcome and otherwise, from little touches of Japanese craftsmanship in the way

of choice parti-colored paper-tape, to lumps of pulp which sadly batter the type.

INK.

IN the use of ink the printer is much at the mercy of the ink maker, or I might better say, has at command the facilities of an experienced ink maker, and a knowledge probably greater than that of the old printer. Ink is bought in small quantities as needed, and is kept secure from dust and drying by tubes such as oil paint comes in. It can be had in a multitude of colors, and many "near blacks," but it is well to beware of them. The ink maker will furnish the craftsman with a good stiff black, and experience has proven that for the craftsman's use the best stiff hand press ink will give best results. The ink maker should be freely consulted, and usually he may be fully trusted, for once he has a customer who knows what he wants and who produces good work, he will give him every aid and encouragement, regardless of the size of his orders. The craftsman who seeks to mix his own color from lampblack, oils and varnish, is not likely to produce as good ink as the ink maker.

Colored inks, like dyes, are mainly of coal tar derivatives, and are mostly to be shunned. As a matter of fact, the printer will seldom if ever have occasion to use any but black, blue and red, and good permanent full bodied colors can be obtained.

THESE are the tools the craftsman printer requires, and are sufficient for the production of the very finest work. It is a constant struggle for the ambi-

tious printer to limit his equipment, for there is a zest about printing as about all the crafts, which urges the craftsman to constantly secure new type—one more border—another set of initials. But it is a safe rule to hold to one or two carefully chosen fonts, always studying the elusive possibilities of type, paper and ink. No amount of equipment can possibly make up for lack of enthusiasm, for failure to constantly study old examples, or for constant effort.



Boston.

Designed by Bertram G. Goodhue.



*Hartford: Arts and
Crafts Club.*



Peterboro.



Detroit.

Marks of the Different Arts and Crafts Societies.

*Baltimore.*

Designed by Margaret Haydock. (This mark is more effective when used in two colors. The red occupies nearly all the white space.)

*Melrose.*

*Deerfield Society of
Blue and white
Needlework.*

*Wayland.*

*New York: National
Society of Craftsmen.*

Marks of the Different Arts and Crafts Societies.

WITH THE SOCIETIES

BOSTON: The Committee on Exhibitions of the Society of Arts and Crafts announces the following schedule of Special Exhibitions for 1911-1912:

1. Woodworking, Frames, etc., November 3 to December 5, 1911.
2. Copper, Brass, Pewter, Iron, January 5 to February 6, 1912.
3. Pottery, February 9 to March 5, 1912.
4. Textiles and Embroidery, March 8 to April 9, 1912.
5. Basketry, April 12 to May 7, 1912.
6. Jewelry, rear room, Silverware, front room, May 9 to June 25, 1912.

The Committee has this year arranged for a small number of exhibits, in order to allow a longer time for each; but it is the intention to alternate exhibits so that every craft will be represented in the schedule at least every other year.

The Committee wishes to remind members of the importance of these exhibits to contributors as well as to the Society. The hearty coöperation of all is urged that the present series of exhibits may be of unusual merit. It is hoped that members will prepare special articles of importance for the exhibits.

Work intended for these exhibits should be entered on the regular form but marked "Special Exhibition," and should be delivered at 9 Park Street *before 5 o'clock on the Monday previous to the opening of the Exhibition.*

BOURNE: The Old Colony Union, Bourne, Mass., opened its Club House six months after organization. The Club House consists of a large reading room for members, running the full length of the east side of the house, a salesroom in the center of the building, and a tea room on the west side. The reading room is finished in dark wood, the beams showing overhead; it is hung in a golden brown burlap, with window curtains of a Japanese texture of old gold. The furniture stained a dull brown is all hand-made in the town of Bourne. At each of the six windows is a writing table and cane-seated chair. In the center of the room a large table for magazines, with six Morris chairs surrounding it, suggests many comfortable hours of reading to the members. The salesroom is the room through which all enter the club building. It is lighted from the south end, the walls are hung with grey burlap of an open weave, the wood-work is a dark tone harmonizing with the color of the walls. Cherry colored curtains give just the touch of color needed to warm the room. In the salesroom on the opening day there was an interesting exhibition of work done by members. Everything considered it was an unusual one for the work was of a high order. It consisted mostly of needlework and rugs, although there were baskets and examples of leather work.

The examples shown of Swedish weaving were interesting; one done on a brown hand-woven vegetable dyed linen was worked in brilliant brown along the borders suggesting an Indian basket in its coloring and composition. Another in dull blues on a

Russia crash also proved interesting; another in green and white in plain block design on hand-woven crash won the admiration of all. There were other bureau runners made in hand-woven, vegetable dyed linens with bands of crochet in the same tone in dainty patterns of conventional design; noteworthy among these was one in moss green worked with a green band of crochet in linen thread representing little chickens in interesting attitudes. One in brown was artistic in color and design. One in mauve with crochet in conventional design was very dainty.

There was a beautiful group of needlework in a luncheon set, consisting of a center piece and twenty-four doilies in the blue and white Cape Cod work, in which Miss Garel of Sandwich has shown so much interest.

Another luncheon set in white with green border with a flock of swallows flying across it was Japanese in effect and attractive in its novelty of treatment. The quaint linen biles made on hand woven linen were a delight to all. There were geese and squirrels and chickens worked on these in old fashioned cross-stitch patterns. One with a little blue bird, Maeterlinck's blue bird for happiness, was very popular.

There was an interesting collection of bobbin laces in collars, mats and doilies. In the center of the salesroom was a braided rug in burlap with bands of red which was much admired—this was eleven feet across. Orders for five of these were at once given so that many fingers will be occupied braiding burlap to fill these orders. Another braided rug in a beads border

was novel in its treatment. A crochet rug in a green ground with panels of ducks was unique. A large bed spread of Russia crash worked with a wide border of reticelli hemstitching and a center panel was interesting in its simplicity and freshness—all being worked in the same tone.

A young girl's "middie" shirt in hand woven brown homespun with embroidered bands of brown and peacock was much admired, as was also a child's dress of the same simple design worked in green and light blue. So many orders were received for these artistic little gowns that many workers are busy trying to fill the orders for the school dresses. The Tea Room is undoubtedly the most artistic room in the Club House. Showing the timbers overhead, the walls hung with green burlap, the window curtains of a pale green of the same Japanese texture as used in the other rooms, the room gives one a sense of freshness and comfort.

The china in use is the Japanese Sedgi ware matching the curtains in its green tone.

The Tea Room represents so much of the children's work, done in the Industrial School this year, that the room proves of interest to all. The little round tables, twelve in all, and the thirty-six chairs made mission style, with the sideboard to match, were all made by the boys under fifteen in The Old Colony Union Industrial School. A settee in the salesroom was also made by them, and several plant stands.

The table linen, all of the finest quality, was hemmed by the girls in the Industrial School, and the lettering O. C. U. in green upon the white ground was much of it worked by the girls.

Lovely strands of clematis hanging from the Sedgware vases on the corners of the mantle piece, and bits of the same twined about the green vases upon the tables complete the picture of the Tea Room. On the opening day of the Old Colony Union Club House about three hundred persons were present. Overlooking Bourne pond the outlook through the pines is very pretty and very picturesque. The tea tables out under the trees suggest comfort and cool breezes for the summer months.

An exhibition of the works of The Old Colony Union was taken to the Barnstable County Fair, which was poorly attended this year on account of rain. During the day orders amounting to \$93.75 were taken and in addition an award of \$20.00 was made the Union for its handiwork.

The Massachusetts Agricultural College had a conference for community workers in Amherst in August. The Old Colony Union was asked to exhibit their works there, and the exhibition proved successful in every way. During the Conference Mrs. Garland in a ten minutes' talk outlined the work and organization of The Old Colony Union. As there were representatives there from a large number of states, and several nations, an honor was certainly done The Old Colony Union in having its works and purpose made known.

. . .

HARTFORD: A sale of articles selected from the Hartford Arts and Crafts Shop was held on August twenty-fifth and twenty-sixth at the studio in

"Bramble Brae" the summer home of Mrs. J. L. English, at Weekapaug, R. I.

Fine specimens of hand-made silver, leather work block printed textiles and jewelry were shown and much interest was manifested in the collection. It was also very successful financially.

. . .

MONTAGUE: The Montague Arts and Crafts Society held its annual exhibition the latter part of August. The Society now makes many shapes and sizes of palm baskets, constituting a most attractive assortment of these inexpensive and useful articles; woven cotton rugs after the old rag carpet method, but exceedingly well woven, and of many patterns and colors; blue and white embroidery; and several miscellaneous crafts.

LETTERS

EDUCATING THE PUBLIC

To the Editor:

IN connection with the report of the Rockford, Illinois, Arts and Crafts Society it seems worth while to bring forward several points for discussion.

In the first place, I agree with the discouraged secretary that the benevolent undertaking of educating a public against its will, is an expensive enterprise and not to be confused with conducting a craft shop to an artistic and financial success. The only education any of us ever get without our own co-operation is that which comes through experience; and is it not possible that, in this instance, it is the arts and crafts society that is acquiring the education? I know Rockford and feel sure that the situation there does not differ materially from that of other places of its size. It is a beautiful and homelike little city with the same kinds of people one meets in most places—people charming or otherwise, mostly the former in my experience, and people with money and without. As is the case in other places, the people of small means are vastly in the majority, their purchasing power being in no relation whatever to their education or culture.

Now it appears to me that handicraft sales are not exempt from the principles of any salesmanship. One certainly cannot run a shop with only the thing for which one is heroically “creating a demand.” One must not only get the people into the shop, but

have there the things they want and *can buy*. For an instance; at Christmas time one is almost sure to hear such remarks as:—"Oh, haven't you something for about 75 cents or a dollar? I can't go over a dollar for any gift, I have so many to remember." This is a perfectly normal condition as most crafts workers are aware in their own cases. Then why not meet it frankly? The true test of an artist, we are told, is in being able to work within limitations; cannot even the craftworkers get it out of their creeds that only the expensive and elaborate are worth while when all the prophets since Ruskin have preached the gospel of the small thing perfectly done. If education is one's purpose, would there not even then be more effect from a hundred small things placed where they would preach daily sermons and make us friends, than in one expensive piece where more than likely no education in that line is needed? For some time there has been a fad for "crafty looking" things and therein the mushroom craftsman made a harvest; but now that fad is passing away, fortunately for the true craftsman. It is no longer true that a piece of work needs no more to recommend it than its crude or barbaric appearance, and we have now the opportunity to build on more solid foundations. Does it not seem reasonable that the solution of this struggle in the small city craft-shops is in the same law that underlies all other evolution: from the simple to the complex, from the small to the large. Is it not after all a question of education—of education in design—to do this "small thing" well. And if we could free ourselves from an at-

titude of superior caste and a certain summary classing of the average person as a philistine, we might be surprised to find how much more progress can be made in trying to learn *with* him, than by standing aloof and trying to drag him up by the hairs of his head.

A CRAFTSWORKER.

. . .

To the Editor:

I DO not know if HANDICRAFT is being edited now with the idea of provoking its readers to excited letter writing, but though I have so far restrained my eager pen I can no longer do so. The cause and the provocation be upon the editors—so now to the fray.

In the September issue of your magazine there is an editorial signed "M. T. G." wherein is presented an apparent ideal of education so contrary to what we have supposed were our western ideals as to call for protest. It is true that our present system of education does not produce craftsmen, but the spirit of the times has as much to do with that matter as the system of education; and we should remember that if we cannot turn out workmen such as those who carved the wonderful Indian windows shown in a former number of the magazine, that those workmen were never supposed to take their place in a free society. Egalité Phillipe was born west of Suez.

Fortunately or otherwise we have the utterly novel problem of producing good handicraft and turning out competent craftsmen under conditions never before confronting a great race—that is, in a political democracy where every man is as good as another

and sometimes a little better. My temptation to write this letter is the greater in view of several recent criticisms of the German system of education, the burden of which seems to be that that system, while it *does* turn out efficient workmen, is essentially aristocratic.* Apparently a system of education fitting the boys and girls for the strenuous, ill-paid, feverish, and withal pleasurable life of craftsmen must, to be effective, be exclusive, narrow and tend to class distinction.

It is well to realize that all cannot be craftsmen; but shall we doom those who can be to a particular rank in society? The present call for agricultural schools, trade schools, vocational schools, is a melancholy attempt to institute a caste system in education, already too far advanced by our colleges. I am sure that our health as a nation (and, as producers of beauty) does not lie with the German doctors of science and philosophy. Rather, it seems to me, will it come from a race of boys and girls trained in the educational ideals of "simplicity, sensuousness and passion." Under conditions of industrial freedom, and natural out-of-doors living, would not a child reared on such a three-fold foundation be better equipped to become a proficient craftsman? I have an idea that we are so inextricably befuddled with the factory that we don't really know what art is—and I have a futher idea that a skilful Germanic training of the kiddies to make future members of the craftsman class really savors less of education than

*See "Atlantic Monthly" for September, 1911, "Aristocratic and Democratic Education."

of manufacture. The factory has "got" the educators as well as the craftsmen: we are all pretty well mixed up in it, and it's our business to find the clue to lead us out. I suppose it's a horribly benighted attitude, but I have an idea that we shall succeed in our quest better by trying to leaven industrial society with justice and freedom than by succumbing to the factory siren.

ARTIFICER.

HANDICRAFT

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole, and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workman are not united in the same person, they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

...

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

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NO. 8

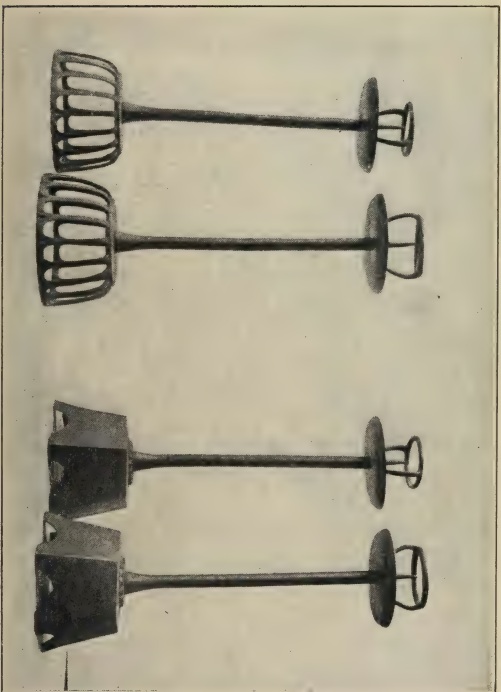
A GROUP OF JAPANESE CANDLESTICKS

FREDERICK W. COBURN

BECAUSE the Japanese have been saving daylight for many centuries a collection of their finer, more ornate candlesticks is not easily made. The Nipponese have always been obedient to Franklin's axiom; the many pictures in their Ukiyo-e of farmer and fisher folk beginning their labors before dawn illustrate that national characteristic. Until kerosene oil was introduced among them the lighting of the ordinary dwelling house was accomplished by a rude form of candlestick known as *teshoku*, an affair of iron supported on three legs, with one of the projecting arms considerably longer than the other by which it might be easily picked up from the floor, on which it emitted its sputtering light. In wealthier houses a common type had a large hemispherical base, twelve or fifteen inches in diameter, from which arose a single shaft two feet or more in height and surmounted by the usual cup and spur. Only in temples and shrines, during the greater part of Japanese history, was the candlestick accorded such workmanship as went to the fashioning of sword guards and *kozuka*, of the *narimono* or ancient bells and *Koro* or bronze incense burners. A small but fairly comprehensive collection of tem-

ple candlesticks, or *shokudai*, mostly from the remote provinces of Tamba and Tango, was lately shown by a Japanese connoisseur resident in Boston. They teach no especial lesson with which students of Japanese art are not already familiar. Considered, that is to say, as objects of varying beauty they illustrate the course through which all the decorative arts passed in Japan from the archaic simplicity of the Nara period through the nobly adaptive designs of the Kamakura and Ashikaga periods reaching a culmination in the works of Kubei and other master metal workers of the early Tokugawa, beyond whom upward one usually discovers only deterioration and increasing debasement of the artistic imagination. This story is familiar to readers of Mr. Ralph Adams Cram's admirable book on Japanese architecture; on the principle of *ex pede Herculem* it might be retold in terms of candlesticks.

The Japanese candlesticks, it should be explained before attempting to describe individual types or examples, burn a wax candle with hollow wick of rice paper. Each candle, being hollow, is fitted to a sharp spur of iron or bronze, a device employed in the English *pricket* candlestick, now practically obsolete. The paper wick required a good deal of snuffing; the snuffers were usually in the form of a blunt pair of tweezers, much like our candy tweezers. The projecting hook to be seen on many of the old time candlesticks was for accommodation of the snuffers. The oldest of the pieces in the collection exhibited in Boston were a pair of tall iron candlesticks of a type recorded to have been used in the Buddhist



Bronze Candlesticks.

Kamakura Period



Stork and Tortoise Candlestick.

Early Tokugawa Period.

temple of Daianji, one of the seven great temples in Nara, the capital of the early empire. Whatever the provenience of these specimens, which the collector is said to have secured in the province of Yamato, they follow what is known among archaeologists as the Daianji style. The vertical rod is adjustable, pushing up and down and holding perfectly at any desired point although there is no visible clasp. The lower rod is riveted to a broad and heavy base. The shape, according to a Japanese tradition, was derived from two corrupted Sanskrit characters signifying Fudo and Aizen, Hindoo divinities.

The Nara period (eighth and ninth centuries, A.D.) to which these candlesticks are referred witnessed the formation of the earliest school of Japanese iron workers, later to develop into the brilliant guild of the Myo-chin. Although no candlestick maker's name is preserved from this remote antiquity the workmanship suggests that the Daianji craftsmen were primarily sword smiths, who perhaps practised the more peaceful art as an avocation. The candlesticks of cast bronze which began to appear about the twelfth century show very frequently the design of a stork standing on a tortoise's back—an emblem of longevity. The motive was accepted at first as properly and primarily decorative, the bird's straight legs admirably serving their purpose as standards. A little gold inlay from the first gave a touch of elegance. Later on the designers vied with each other in the effort to secure action and realistic representation of plumage and tortoise shell. Some of the Tokugawa candlesticks are therefore delightful as re-

gards surprise and quaintness of fancy. Often, however, they depart too far from the naturally upright character of the candlestick and become liable to the criticism that is meted out to all over-realistic decorative art. The happy mean between architectural severity and picturesque grace is held by the Japanese themselves to have been attained by Kubei of Sakai, who lived and worked in the province of Setsu in the latter part of the seventeenth century. To Kubei is attributed the origin of a type of which a good example was shown in Boston, of a candlestick, with tripod base, each leg consisting of a conventionalized elephant's head with upturned trunk.

Pretty fancies were displayed by individual candlestick makers. A piece from the early Ashikaga period shows an "island" in the upright standard in the opening of which is seen a figure of a Chinese philosopher peering as through a window. A stork and tortoise work of the fourteenth century, with lotus leaf cup for the reception of the candle, is said to resemble closely a famous Japanese candlestick which greatly influenced the sculptor Baryelate in his career. A very old candlestick, with hexagonal base, chrysanthemum plinth and a column of swelling entasis reveals the fineness of proportion of which the master workers of the Kamakura era, an age of opulence and national self assertion, were capable. Private shrines at noblemen's palaces sometimes contained candlesticks that vied with temple candlesticks in size and charm. Of such sort, the Japanese collector who found it explains, is a rather delightful work from the Middle Tokugawa age, in

which lotus motives are executed throughout, with delicately twisted tendrils and realistic veining.

Where domestic candlesticks were not of the simple and utilitarian sort previously described they were still usually smaller and less monumental than those intended for shrines and temples. From some rich daimyo's house, undoubtedly, came a tiny bronze candlestick not more than two and a half inches high which is notable for the exquisite rendering of the feet, each a conventionalized lion's head. It belongs probably to the early seventeenth century. One wonders whether an occidental designer and metal worker might not find considerable suggestiveness in the freedom and grace with which the Japanese have applied motives from their national fauna and flora to this object of utility. It may be questioned indeed if such workmanship is not more intelligible to this day and generation of Americans than much of the metal work of Medieval and Renaissance Europe which ordinarily serves as a basis for study and inspiration.

A WAY OUT FOR CRAFTSMEN

MIRA EDSON

THE title of Mrs. Dennett's article in the September HANDICRAFT must interest all craftsmen who are trying either wholly or in part to support themselves by means of their craft. What is there called attention to is all too plain, that few are able to make a living thus and that there are few being trained to become active workers. The question of being able to earn a living by means of a craft is no merely extraneous matter for the movement of arts and craft. It concerns very vitally the whole idea of the movement. It must influence the quality of the work and the respect in which both the work and the worker is held; beside, too, the spirit in which it is taken up by young craftsmen. At present these last are not serious and those who do study do it as amateurs. This must be unless it can be an earning profession and they can enter it as they would medicine or law. If also, those who are working in it cannot earn a living thereby this fact stands in the way of their doing the best they might in it, both because of its not being taken so seriously by themselves and others and by an actual hampering in doing it.

The work of the societies has been going on for some years and has reached, in some cases, a fair degree of organization. The time for the amateur is passing and the professional is everywhere looked for. It is found that there is not a supply of excel-

lent things to sell and that this can hardly be expected when craftsmen must work under present conditions and when the necessary years of study added to natural aptitude and intelligence cannot bring in an adequate income. No efficiency in the management of salesrooms, and no added patronage can make up for this defect. Hence the next move of the societies, if the work is to grow, is to face boldly this matter of the craftsman's independence.

Mr. Ashbee of the London Guild of Handicraft after some years of experience both in and out of London, declares that if the conditions of living are made right good work will follow as a matter of course, it being the dearest wish of those so occupied to produce it. There is something the matter with the manner in which our craftsmen must live, for in considering this the amateur with an independent fortune is an amateur and not in the question at all. It is a matter of earnest professional work which we are considering and this is not to be made by the half-hearted. Craftsmen then are not as such, independent; they can not afford to use things they create, and having an unusual sensitiveness to beauty in surroundings are not able to have those conditions which can best minister to their imagination. The idea that an attic is conducive to the creation of genius is a wholly wrong one and has excused much injustice. Those who have been privileged to do things of merit were able to get the tools of their craft, and if genius is there it can best express itself without a handicap. The problem, therefore, of what the opportunities of craftsmen shall be is no longer

a personal one but is now becoming the very crux of the whole movement. Unless this is in some way solved the movement can never be what its originators and those who have struggled thus far in it, have dreamed for it.

This does not mean in the least that craftsmen are therefore to become socialists; they cannot without deserting their post work directly for that, though some do, indirectly, and for other progressive reforms. How, then, can the craftsman reach a reasonable degree of independence so that his work shall be "neither over wearisome or over anxious" and so be at liberty to dream and to make the dreams true? It can be brought about by means of coöperation and keeping well within the principles of the movement itself: that is by forming groups of workers, whether in town or country. Wherever this has been tried, it has been, to the degree in which it is coöperative, successful. But this should be more intimate and complete. Craftsmen must set aside petty jealousy and suspicion and work for each others' interests. By this means they may hope, when advertising one to advertise the group, and in advertising the group, include the welfare of all within it. They may then hope in some degree to have a place to live in furnished with their own and companions' work, and so "containing nothing not really useful and at the same time beautiful."

But a group of craftsmen with allied workshops in the city, an advance as this would be over the isolated craftsman only meeting in the societies, can be but little effective compared with such a group

amid rural conditions. Such groups must be near the cities at present, because of educational advantages; but other advantages, so called, of city life, will be more than made up to them and the matter of sales be cared for by means of the city salesrooms and by orders which would soon begin to come directly to the group as such. The place could well have, in summer, a local shop and tea-room; most localities being within automobile distance of some summer towns or districts. This with gardening, with the teaching of young craftsmen, and with personal studies might well occupy the summer months, while the winter could be filled with the creation of worthy examples of the craft of each. The group, as such, might stand for a particular craft, the output varied by the individualities of the workers; or each might have a different craft. There would probably result enough orders to keep most fairly busy; as the industries among rural workers have, as a rule, had enough orders to keep pace with the output.

By this means there would be achieved an independence for workers which would react upon the quality of their work, and a sense of true social touch and confidence in one's fellow-artists, neither of which is enjoyed now by craftsmen under city conditions and living casually in rented chambers. By this means only can the craftsman who essays to live by his work hope to realize the ideal of the movement; that is, that each shall live amid beautiful handmade things, in the greatest simplicity and therefore taste, and so raise design to the standard

of art, which requires study and a dream and a reasonable happiness of condition.

With all our science and invention; with the talent with which we believe ourselves as a nation endowed, with the pleasure of some of our youth in these things of beauty, we should be able to produce an art at least equal to the best in the past, which we are not yet doing. But if the life of the craftsman is not beautiful and independent, the goose is killed before the golden egg is laid.

We would commend this idea, therefore, of the group-workers to all earnest craftsmen; first, as a means of enlarging their own lives; second, of producing their best; and third, of furthering the movement as a whole. It is a matter merely of convincing a few comrades, and need not wait for the convincing of majorities or the propitiation of rulers, but may be directly carried out along one's own lines and in the proper field of craftsmanship.

TWO SAMPLERS

MADALINE YALE WYNNE

GO to! I will make a sampler.”
“Go to” sounded very sympathetic with the sampler idea, it seemed an orderly introduction to the work; immediately everything in the land of North Africa set itself to pose for the needle.

In a general way I should have said that the hot sun, the sea, the villas, the dome of the mosque, the donkeys, the white draped Moors and the slender minarets would have suggested water colors as a medium of expression; but an idea is so much more potent than a fact that at the word sampler the whole visible universe cross-stitched itself before me. To make a sampler one must be simple minded and yet supremely arrogant. Objects must be taken from out their environment like toy animals from a Noah's Ark and be stitched in the canvas definitely, yes even defiantly, exactly as fancy dictates.

Donkeys and cathedrals have no rights, they must take on the hue of any silk that one happens to have on hand and their proportions must adapt themselves to the square mesh of the groundwork.

The silks themselves must be Arab-dyed for Arab use and they must have been bought in the Rue de la Lyre amid the gentle jostlings of white robed Arab women who, veiled and trousered, look like great, white, awkward birds that would be more graceful in flight than on foot.

The cloth must be Arab woven and the stitchery must be done in a blinding sun, on a terrace overlooking the Mediterranean Sea.

Was it not to the end that a sampler should be so worked in Algiers in the year nineteen hundred and ten that the world was created, and that the waters were divided from the land as set forth in Genesis, and was it not for this that for thousands of years the earth has been baked in Africa's hot sun, while winds have made and unmade desert sand dunes?

Romans, Turks, Greeks, Jews, Arabs and Christians have passed over the land through time to eternity. Slaves have groaned and Bedouins have tended their meagre flocks. Beads have been told to the glory of Allah and the heavy, ebony Nubian has, in his white, full garment turned like a tee-totum to the tom-tom's monotonous iteration.

But the moment is all that one being can snatch from the proud centuries.

Queen Matilda with her needle perpetuated her era on canvas and its pageantry is still warm with her spirit.

Go, little donkey and gay macaw, cathedral and empty square of unseen monkey, go and speak to whoever will listen, and tell him the world is ever posing for a sampler and that the doing of the deed is a joy.

KEYS TO THE SAMPLERS

I. *A True Account of Our Journey from America to Algiers. Done sampler-wise and otherwise in Arab Silks. 1909.*

Send-off letters to gladden us.



Sampler from Venice.

Designed and made by M. Y. Wynne.

High heraldic waves to sadden us.

Gibraltar, it looked small in comparison to the white-capped, Atlantic billows.

Christmas, and a tailless monkey that we fed.

America, done in English.

Algiers, done in Arabic.

Africa, grey sky, full moon, orange and lemon trees in full bloom and in fruit at the same time.

The first Moorish arch that we saw.

The D'Jujura mountains and sentinel cypress trees.

The A's garden with many pepper plants, at Tel-emly.

Blue necklace and scarab brought from Egypt by Mr. Arkwright.

Tile with the green butterfly that the Englishman came from England to capture; he hunted through March, he hunted through April and then found that it was not due till July.

The black cat, little *Beau Séjour* who was singed by a malevolent *chef* at a neighboring hotel; it came to us for shelter and in time recovered its beauty. Black bottles decorated with Japanese napkins, tied with red ribbons, substitutes for the much advertised electric lights.

A donkey called *Le Cri D'Alger* (for obvious reasons) after the Algiers paper of that name.

The Nôtre Dame Cathedral where Mussulman and Christian attend the Sunday afternoon service called Blessing the Sea, in memory of those who have perished on the Mediterranean.

Stone pine and terrace with Kabyle pottery at Miss Wallace Dunlop's Villa, Busirah.

Wrought iron gate with roses, on the Old Roman road.

Hand of Fatma.

The Crescent.

Arab trunk, made of wood painted in primitive colors, with decorations of birds, fishes or flowers.

The whip and the "Eup eu," the sharp cry of the drivers of the wine-vans that pass in the night to and fro from vineyard to town.

The donkey that brought our daily dinner vegetables.

Tananarivo, the villa belonging to the ex-Queen of Madagascar. It is named for the town on the Island of Madagascar where she formerly ruled; it signifies the town of a thousand men, who represent a thousand tribes.

Malala (darling); the word was taught us by the Queen.

The Queen's macaw, called Malala.

The empty square which signifies the monkeys that we did not see in the Valley of the Monkeys at Blida.

The Desert, a stunted palm and the Marabout or tomb of Saint or Wise-man on the way to Bou Saada, a desert town in an Oasis.

The setting sun and a laden camel.

Names of Villas where we were most hospitably entertained by residents of the English Colony.

II. *Venice, April and May, 1910.*

Approach to Venice, trees with vines trained between in long festoons.

The Grand Canal.

The two bay trees on our terrace.
The Lion of St. Mark's.
The full moon.
The Comet.
Forget-me-nots.
The nuptial ring of Venice and the Adriatic.
The doves of San Marco.
The yoke and *secchi* of the water-carrying women.
San Giorgio.
A little bridge.
The Shrine on the Lagoon.
A gondola.
An urn where the birds came to drink.
The dolphin.
The gold background meant to suggest the interior of San Marco which is like "dim beaten gold."

EXPERIENCES IN ENAMEL

EDMUND B. ROLF

THE writer was first attracted to the beauties of enameling while a student of painting in one of the art schools. The richness and depth of color in a series of enamels in an old altar screen made him realize that such effects could not be given with oil paint, and a desire to emulate the effects of such color caused him to cast about for someone to teach the method. He had access to a large manufacturing firm and was allowed to see the enameler fill cavities in metal and fuse them in a muffle furnace. Beyond the cardinal colors, nothing was attempted. The jewelry supply houses carried nothing in stock but white and black, blue, yellow, red and green, sometimes purple. These were both opaque and transparent.

The problem of making enamels of figures as in the altar screen remained as such until an artist friend loaned him a book in French, describing the making of enamels and how to use them. With the aid of a relative, who was a chemist and supplied the oxides, and another friend, a potter, who told where to purchase the silica, lead, and soda, the first batch of enamel was fused in the kitchen stove. Three crucibles were filled with the powdered materials and placed in the body of the fire, carefully covered to prevent reduction and the fire urged to the utmost limit. At evening when the last bubble had risen through the enamel and all was clear as water each crucible was emptied into a bucket of water and drained.

The result was about a pound of enamel that resembled a mass of diamonds.

It would seem that this was much trouble to go through for a pound of enamel when one knows the cost of enamel, but the writer had no knowledge where to procure enamel and the pound was worth all the trouble and in fact was valued at that time as much as if it were diamonds.

The clear enamel was then taken, ground up and mixed with the oxides and after a couple of hours' heating was clear enough to pour. These first colors were used on different metals and when it was seen that they would fuse and mix together, actual pieces of jewelry were made of them. The palette of colors was enlarged, many new colors discovered and new ways of using them invented. Later, it was found where to purchase enamels and a supply secured. They were used as the first had been but some were found almost impossible to fuse on silver, others melted easily, while a large proportion would not remain intact, but chipped or cracked for almost no accountable reason.

Pieces of work that had been finished with much expenditure of time and care, would chip and had to go through the fire again, to be again finished; and not only once, but twice, or thrice.

It was always unaccountable to the writer why enamel was not used more by the metal workers and jewelers. An investigation among the craftsmen showed that the tendency to crack was one of the chief objections to its use; others claimed that it required a special knowledge to use it properly and which they had

not the time to acquire. Truly it did require time and study to learn the behavior of each individual color and that was not the worst of it; but each new batch needed study to use it, as seldom is enamel uniform in behavior.

The point to all this from the craftsman's view, is—to make your own enamel. The intimate knowledge of the constituents of each batch will teach more of how to use it, than hours of experiments on enamels of which we are ignorant of the materials used in making them.

The apparent lack of time to make enamels has caused many to spend hours refinishing work that has been returned cracked, while such time spent in making enamel would cause one to be more sure of the permanency of his work and cause a more general use of enamel among the metal workers and jewelers. To those who are forced to use the commercial enamels and have not time to study each color by itself, it is possible to so design the work that the part that is enameled can be set or fastened in place and if an accident should happen to it it might be repaired without putting the whole piece through the fire and consequent refinishing.

A silver loving cup, presented to a former university president, was in an exhibition of craft's work with the enamel on the shield cracked. The piece was beautifully hammered and delicately chased. To repair the enamel it would be necessary to pass it through the fire again and cover all with a heavy fire skin that would take hours to remove if not ruining the chasing. It would have been possible to enamel

the shield independently and the same hand that had done the chasing could have set it in a paved setting, or other convenient means.

It is not difficult to imagine that many workers would lose whatever enthusiasm they had for the use of enamel if a large piece of work was returned to them for repairs. Many craftsmen carry out their own designs and to those it will not be difficult to arrange the work so that the enameling can be done separately and any mistake as over-firing, discoloring, cracking or inharmony of color need not occasion the loss of the whole.

It is not alone the cracking of enamel that keeps many from using it but some of the workers that have learned their trade under the factory system, and some of their students, believe that a chaser should be a chaser, an enameler an enameler. We are learning, though, that the best work is done when the piece is conceived and executed as a whole by the one worker. If this is not so, the craftsmen cannot hope to make much headway against commercial systems, under which good designers may be secured and good workmen employed.

It is true that many who have developed a strong sense of form, are at sea when it comes to color, especially when it comes to enamel where the ground work of metal has such a peculiar effect on the overlying enamel; but surely those studying metal work ought to give part of their time to the combining of stones and the use of enamel.

Perhaps, later, there will be some craftsmen who can use the figure in design; but at present when

viewing a crafts exhibit, one would think that some Arabian doctrine had stolen among the workers, to see the dearth of designs using the human figure. Some of the English and continental workers are using the figure very effectively in enamel and it is hoped that there will be an awakening in this respect among our own workers.

EDITORIAL

WITH the December issue HANDICRAFT will come under the Editorial direction of Mr. Huger Elliot, President of the National League of Handicraft Societies and widely known throughout the country as an able educator who has done much for the establishment of sound traditions in the teaching of design and the crafts. Under Mr. Elliott's versatile direction HANDICRAFT will the sooner reach that standard of excellence towards which it has been striving. The retiring editor urges upon all of those who are interested in the ideals and aspirations for which HANDICRAFT stands their cordial support under the new regime in order that it may promptly achieve that position of influence and importance which it should adequately fill as the organ of the League and the exponent of the handicraft revival.

. . .

It is because the public press to a large extent indicates the degree of interest which the public takes in any question, that the publication of such an article as that in the Providence *Journal* from which we quote is particularly encouraging.

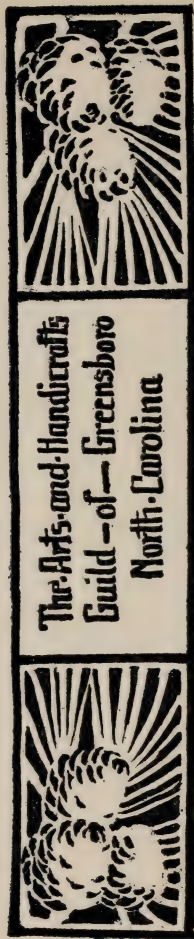
"Somebody has said of the Deerfield workers that they have the same love of good work and the same pleasure in doing it that animated the medieval craftsmen of France and Germany. The Deerfield workers, it may be necessary to explain to most readers, are those residents of Deerfield, Mass., mostly women, who

have established and are now successfully maintaining a remarkable variety of household industries within the weather-beaten colonial dwellings that border the shady main street of that famous old town. Here may be found pottery, bayberry dips, rugs, netting, raffia, reed and willow baskets, fabrics delicately dyed, artistic photographs, blue and white needlework, products of the painting and etching arts. Ordinarily one room in each house is given over to these modest manufactures; beyond that room the household pursues its usual domestic way though the pottery industry requires naturally enough, a kiln in the proprietor's back yard.

"In many New England villages—in most, it might be said—the drift to the cities has taken away the young men and left behind great numbers of women and girls, of whom a large proportion find themselves dependent on scanty financial resources. Others, better circumstanced, become restless through the seeming inutility of their lives. With them the days and weeks are an uneventful round; if they had some such industrial stimulus as has been provided in Deerfield they would be happier as a matter of course. A writer in *HANDICRAFT* speaks of the "general air of comfort and happiness which pervades the town;" and visitors to Deerfield testify to the accuracy of the description. For a country community like this winter has no terrors. Rather it is a cheerful season of the year, because it is filled with congenial tasks. In winter the bulk of the productive work is done; summer is the time for marketing the wares thus produced, though the fame

of the town and its craftswomen has now spread to such an extent that it does a considerable mail order business throughout the year.

"If every other village were to follow the example of Deerfield we might be flooded with the products of "cottage industries." But, even so, experience would suggest profitable new lines of manufacture for the household producer to follow. The essential feature of the Deerfield plan is that it enables the worker to pursue his task in a congenial environment and in a congenial way. It makes him more than a mere routine employe, slaving hopelessly over a changeless occupation into which he puts not his creative talent but only enough thought to carry it along. It invites individual divergence, the play of fancy, the variety that is the spice of labor as of life. It makes play out of work and work out of play. It appeals to the primitive instinct for the union of use and beauty. It has transformed Deerfield from a lethargic old town, dreaming of its past, into an alert and prosperous modern community, retaining its ancient charm, indeed, but revitalized by joyous and intelligent work."



Greensboro, North Carolina.

Marks of the Different Arts and Crafts Societies.



Birmingham.



Rockford.



Norwell.

Marks of the Different Arts and Crafts Societies.

WITH THE SOCIETIES

BOSTON: The Society of Arts and Crafts reports a successful summer season at its sales-room, the sales for the first nine months of the year showing a gain of more than \$7,000 over the same months for 1910—a quite satisfactory increase of 20% in the volume of business. A number of important commissions are under way, including a large trophy for one of the polo clubs in the vicinity of Boston which promises to be a unique piece of work. The Society is installing new cases and making other improvements to meet the requirements of the growing business.

The first special exhibition of the season, that of woodcarving and frames, opens on November 3, in the rear gallery. The individual exhibition case is fully engaged until after the holidays.

At the invitation of the American Federation of Arts the Society sent a small representative exhibit to the Wisconsin State Fair in September.

CINCINNATI: We are pleased to report that the prospects seem excellent for the organization of a new Society in Cincinnati to take up the general work of an arts and crafts society. A very successful meeting was held in the spring at which committees were appointed which have been at work during the summer and are to report at a meeting to be held before we go to press. We shall hope to welcome the new society into the League before the year is passed.

NORWELL: The Arts and Crafts Society has moved into temporary quarters on Central street while al-

terations are being made in its own building on Main street, Norwell Centre.

MELROSE: The Melrose Society of Arts and Crafts is preparing for an active season with classes in basketry, weaving, embroidery, leather work and wood-carving and a new class in jewelry and metal work. In preparation for the classes some changes are being made in the second floor of the shop. It is also planned to have an Arts and Crafts Fair on November 15 and 16.

MINNEAPOLIS: The Society of Arts and Crafts, under the direction of Miss Ethel Bartholomew, is preparing a traveling exhibit which will go to the different arts and crafts clubs throughout the state, starting about November 1.

HAVERHILL: The Arts and Crafts Association is starting in the season enthusiastically and plans a number of classes and an interesting series of meetings.

LETTERS

To the Editor:

I DO not know if the work I shall describe may be of enough pure artistic value to be dignified by the term "craft work" yet it may prove sufficiently helpful to some, who have not the strong eyesight nor unwearied frame for more patient effort, though desiring to produce household articles in correct taste at slight expense, to make a demand on your page.

I have admired the "hooked" rugs, but these make too severe demand upon my eyes, and when stretched in a frame strain the muscles of the back.

So I have evolved a not bad — I conclude — substitute. I take burlap or denim for a foundation and in place of drawing the rags through, stitch them on the outside of the foundation, upon the sewing machine. For instance a rug 27x54 inches.

I tear or cut the rags one-half inch in width. Begin at the upper right hand corner. Lay the strips close to the edge, four inches in length, or any multiple of four as desired; four will work up tiny scraps. Longer than these will make loops which may later be cut open. Push each strip up close against the others to make a solid mass, and stitch two or three times down through the centre of the row on the machine. The pile will then stand up two inches each side of the stitching. When the loops are cut open, if the rags are pushed close enough to each other, the rows of stitching will be quite hidden.

The main care should be to press the little strips tightly against each other into a firm mass.

Roll over the rug as the rows are added till the middle of the rug is reached; then reverse the rug; else the roll will be too thick to go under the arm of an ordinary sewing machine. A rug wider than this would necessarily be made in separate divisions, with these lapped over each other at the edges, stitched down and the edges filled in with rows of the tiny rags to hide the jointures. Silk rugs would be handsome. I have not tried this work in design, merely hit and miss, but I fancy it would not be difficult to follow a pattern. If this is worthy your consideration, it may give an idea to someone unable to attempt the more difficult rug work. MRS. FLORA E. STEVENS.



EXECUTIVE COMMITTEE MEETING

THE regular monthly meeting of the Executive Board of the National League of Handicraft Societies was held Wednesday October 4, 1911, at the Museum of Fine Arts, Boston, Huger Elliott, president of the League, presiding.

The first business to come before the meeting was the application for membership of the Handicraft Exhibition League of Cincinnati. As this Exhibition League is not a regularly organized society it was voted inadvisable to admit it to membership.

Miss Graves's resignation as a member of the Advisory Editorial Board, was read and accepted.

Voted that the secretary have assistance in planning route of traveling exhibition.

The secretary reported that fifteen societies had promised articles for the exhibition.

Voted that the secretary forward to each society represented in the traveling exhibition a set of questions to be sent with their exhibits, these questions to be: date of organization, membership, active and sustaining, population of town, manufacturing, rural or city, facilities for study and remarks, which may include anything that might be interesting or helpful to other societies.

Voted that the secretary be authorized to incur necessary expense in providing packing boxes for the exhibition.

Mr. Elliott was elected Editor of HANDICRAFT, his duties beginning with the December number. A board of assistant editors to be announced later. The treasurer reported \$108.76 on hand October 4, 1911. Meeting adjourned.

NELLIE F. CONANT, *Secretary*.

HANDICRAFT

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While contributions are invited from writers of all shades of opinion, the editors must disclaim responsibility for the opinions of contributors.

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

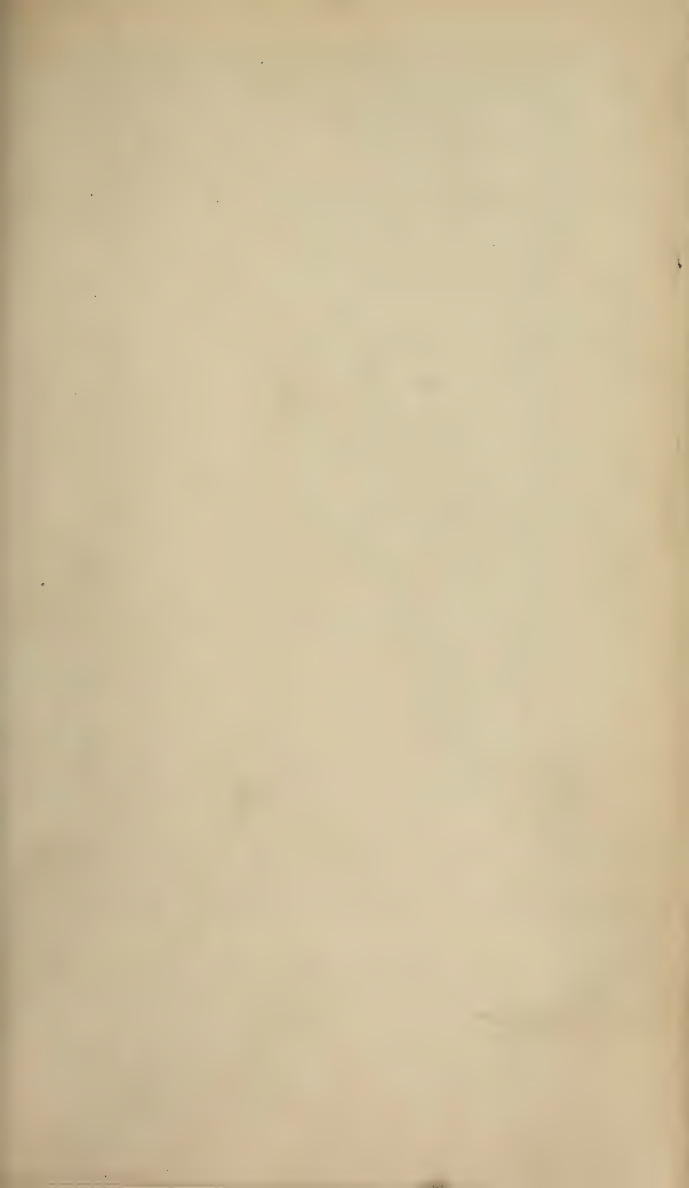
III. ARTISTIC COÖPERATION. When the designer and the workman are not united in the same person they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

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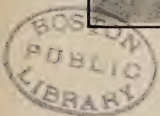
“It is only possible to answer for the final truth of principles, not for the direct success of plans.”





LE RELIEUR

An Old Bindery Showing Tools.



HANDICRAFT

VOL. IV

DECEMBER 1911

NO. 9

EDITORIAL

IN assuming the duties of editorship it must be stated emphatically that we take up the burden not through any persuasion of fitness for the position. Nor is it under the mistaken supposition that no especial fitness is required. We realize very fully that much might be done with such a magazine as *HANDICRAFT*—more than we feel ourselves capable of doing. But it seems to have been a case of finding those whose interest in the craft work of America was great enough to make them willing to assume the burden.

There is but one excuse for the continued publication of such a magazine, and that is, that it shall contain articles of vital interest to craftsmen. But having no financial backing it is impossible to pay for such articles. Therefore it rests with the craft workers to supply the editors with manuscripts: to put aside their diffidence, and to sacrifice a little of their time for the cause in which they are interested. To some it may seem that we are asking too much. But failing this help from our fellow workers, what are we to do? We are ready to beg, borrow and even write articles, but we cannot, unaided, fill the magazine each month. So we must have help.

And we feel that this help should be freely given. Modesty may whisper that what you could write

would be of interest to no one—and yet an account of your failures and successes may be of great value to struggling fellow workers. Again, selfishness may suggest the unwisdom of making public the secrets learned through hard experience. But we feel sure that this will not be the motive that will keep our portfolio empty. It flavors of commercialism; and he who aspires to the title of craftsman does not take gain for his watchword. Therefore we appeal to our readers so to help us that they may continue to be our readers—to help that they may be helped. In your hands lies the destiny of HANDICRAFT.

THE WAYS WE DO IT

Clytemnestra, Leander and Hannah have each founded "Village Industries:" that is to say, each employs the all-embracing title, though the established facts have little resemblance to one another. Clytemnestra holds theories about "uplifting" the country communities, for Clytemnestra belongs to a club and she there has heard a speaker refer in large and brilliant phrase to the use a club should be to the locality in which it has its being: "You can each do something to elevate, to encourage, to bring hope to the poor, starving farmer's wife," said this fluent, clear-voiced lecturer; "The women of the farming hamlets have plenty to eat and to drink I know, but they are starving nevertheless for the mental stimulus, the nourishment of their faculties, the wakening, it may be, of their sleeping talents, which the club women could bring to them. Let the club give of its larger life to the meager village existence; let its members try—at least try—to solve the problem of helping our sisters to a wider vision!" These were but words to most, but to Clytemnestra they were a golden message. It was difficult to put them into effect at first, but the very next meeting of the club showed "the right way." This time the subject under review was: "The Arts and Crafts Movement." Clytemnestra spent the night in estatic vision, and the morning saw her go forth armed with plans and fortified by hopes. The first thing to do in the village chosen

for her mission was, obviously, to establish an "arts and crafts society." To call a meeting of her friends, to organize, to elect officers and draw up a constitution with particular attention to by-laws, was easy, for Clytemnestra had studied in a class about parliamentary usage; difficulties arose when a rash member proposed having some of "the village women" among the officers. "Let us" said the newly chosen president, "keep the management strictly in our own hands. It's the way they do in the large societies, and it saves friction." That was an argument worth having, and its weight was felt later when the jury was elected as a separate board over the industries.

Finally, when with conscious pride Clytemnestra looked upon a complete organization, the choice of crafts was mooted. Ever willing to learn, Clytemnestra, who was secretary to the new society, addressed letters seeking advice to other secretaries of older societies. She gathered catalogues and wrote also to individuals, and this is the letter she wrote to Hannah. "Dear Madam: I am instructed by the President of the Busyville Arts and Crafts Society to beg you will bestow upon us some of your valuable experience in founding and managing village crafts. We have plenty of enthusiasm, a little talent, but not much capital, and we want to do for Busyville what you have done for Smalltown. We want to know how to set about starting carved bowls, and rugs and baskets and jewelry and any other form of art work you may suggest, and knowing your great success along these lines, I venture to ask how you

teach the workers, and find a market, and all other information you think will help us. We know nothing of these different branches of handicraft, but we have hope and courage, and the women of Busyville are already quite interested. We have half a loom, but we do not know how it ought to look when all completed. Do you ever send out teachers to give lessons? Or have you any literature that would be helpful? Any advice will be gratefully received, as we are most anxious to aid the uplift movement. Thanking you in advance for your kindness, I remain, Yours very cordially, Clytemnestra Blinker, Sec'y Busyville A. & C. Society."

To find the missing parts of her "grandmother's loom," to take lessons in weaving and to teach the few women in Busyville who had leisure to learn, were to Clytemnestra but hills to be climbed. Rugs are, at last, produced in Busyville. The obstacles in the way of basket making and bead work and various other handicrafts were but repetitions of the same struggles. These too were overcome by Clytemnestra's will; and though she has never found anyone to make bowls like Hannah's her village industries are a fixed fact. Exhibitions are held, the work is sold and the newspapers speak of Busyville as "a scene of bustling activity." Of the burdens cast upon her shoulders by flagging officers, of uncompleted tasks left her to finish, of explanations, reconciliations, suggestions and advice that she has dealt out on all sides, and of endless "friction" encountered and borne, Clytemnestra does not speak. She prefers to talk of the Benevolent Millionaire who buys their

products, of the agent who travels about among hotel guests with their wares, and more than all of the Clubs before whom she now lectures charmingly about the village life enriched with the "joy of making."

Leander founded his industries earlier than Clytemnestra's. He saw the golden opportunity just as it began to gleam some five years after Hannah and her sort had begun to work. Leander found two reasons for joining the "movement" toward the minor arts: he considered the esthetic world needed to be reformed by him, and he was sure he needed to maintain himself while he was in the reformatory act. Along with these recognitions of the nature of the situation, there woke in him the advertising instinct. Without much talent, and that wholly of the second rank, he had in this one direction a gift of first quality. Fostered by the chances presented to that instinct, the gift amounted to a genius, and Leander and his industries thrived. He felt the public's need of a watchword and supplied it by proclaiming his Integrity of Purpose; he divined the public's desire to be reminded of what it has already heard and gratified it by becoming a Teaching Disciple of Ruskin and Morris; he replied to the public's demand for entertainment by furnishing to it the spectacle of a Practical Theorist. Leander has followers who have become a part of his success, who have made the things he has advertised, and have therefore called themselves the Makers; for Leander has been open hearted in his willingness to let others shine. He likes too well to warm himself in the blaze

of bigger fires to haggle if sometimes his waving torch ignites his neighbor's fagots.

Leander enunciates Maxims, Statements, Opinions.

"All work must be work: if it is not work, it is not work, I say."

"We call our working place a shop. Let me take you into our shop. You will be taken in, taken to the midst of work, Happily Evolved, Happily Pursued, Happily Sold. You will not be Sold, but our Work will be."

"We use Sweat instead of glue in our shop: it is the Sweat of Honest Toil. Better than glue."

Sayings like these he printed on black leaflets in pale colored inks and tied them with thrums. And the public paid for them.

And Leander has been a success. Where Hannah has earned dimes and Clytemnestra has picked up nickels, Leander has swept together quarters, and the noise of his sweeping and the glitter of his coins has pleased the dear public, even as these agreeable results have contributed to his self-support.

The record of Hannah has but a mild flavor. She began a good while ago and has built up a considerable traffic of a modest sort with the people who want to buy things that are not sold by the bulk, and are willing to pay for the privilege. For Hannah is a shrewd creature. She wants to earn money, and as much money as she can earn. Her earning capacity is good, her business sense sufficient, she is industrious and possessed of enough artistic talent to give an air of individuality to her products. Hannah has

no theories, but she has views, and some of them were expressed in her answer to Clytemnestra's letter:

"My dear Miss Blinker: Of course there are all sorts of so-called 'village crafts' which—I take it—are merely individual or associated efforts to sell articles made by hand. That, at least, is the description under which my own venture into manufacture and trade would be classed. I am a busy woman and I cannot discover that you have any claim upon my time or experience, but because you enclose a stamp—though not an addressed envelope—and express yourself with politeness I am making you a present of both these—to me—useful commodities.

"I began to make bowls about a dozen years ago because I thought of a new way to decorate them and it occurred to me that the market might need my improved bowls. When I made the attempt I found I was right. Therefore, as the demand increased I invited others who, like myself, had need of earning money to join me in producing bowls after my fashion; they did so, sharing the risks and profits on a carefully planned business basis. As the bowls have been favorably received the financial success of the venture has grown. Both the success and the favor have rested from the first on our recognition of the two essential necessities where a handicraft is concerned: my bowls have always been to me of chief importance as an art,—to fashion them after the most pleasing design and of the best and most appropriate material, and to spare no effort to attain these ideals has been and still remains of paramount

value in my eyes. Next, I have seen very clearly that the work must compete in the open market with other work, making appeal neither to benevolence nor momentary fads for its success, but gaining or losing on its own merits; gaining because it expresses the sense of art, or losing because better work of the same sort is produced elsewhere. No desire to benefit one's fellows will change market values; and, let me add my personal opinion that charity is a very poor substitute for art as a motive of production. I am afraid your work will be insipid.

"In my turn, may I ask one question: why do you want to do exactly in Busyville what we are doing in Smalltown? I should think you'd find it a bore."

HOMESPUN

THE THREAD

THE thread of thought goes in and out
And winds itself all round about,
It gathers in both small and great—
Is never known to hesitate.

THE PATTERN

The kindest thing that one can do
Is sometimes known to very few,
And oft one gains the greatest good
When just an evil is withstood.

THE WEAVER

Weave in, weave out, weave round about,
Fear not to spin the thread far out,
For ev'ry soul one gathers in
Brings one a spool with which to spin.

MARIE T. GARLAND.

POTTERY AT HOME

W. P. JERVIS

OF all the creative arts pottery is from the infinite variety of results to be obtained, the most fascinating. The apparent simplicity of its manufacture is an ignis fatuus that lures many to destruction. It demands a certain mechanical skill, perseverance, tenacity of purpose and deductive acumen where-by failures are made the stepping stones to success. It should not be lightly undertaken for there is considerable expense to be incurred before you can demonstrate to your satisfaction that you possess the necessary qualities to bring your work to a successful issue.

The most formidable item in the expense account is the kiln. A portable kiln according to its size and capable of being fired to a sufficient heat, costs from \$75.00 to \$500.00. There are several makes on the market made for firing either with oil or gas, all having good qualities of their own, but none, as far as we know, perfect. These kilns are very much like children, even those of the same make (we mean kilns) varying more than a little, and like children require continual watching and individual treatment to produce good results. The construction of these kilns should be known and understood. The firing chamber or muffle is a box of fire clay surrounded by flues. Underneath this is a space called the fire box where the flame from the burner is introduced and striking the floor of the muffle is spread out and

forced up the flues to another box on top of the muffle where it escapes up a pipe leading to the chimney. In most towns these kilns can be placed in the house without invalidating the insurance, but it is best to make sure on this point.

It may seem strange to speak about the last process before saying a word about the clay, but it is really the first thing to consider. Natural clays both red and buff are plentiful and can easily be procured at a very trifling cost. If such clay as you purpose using is procured from a pottery the heat at which it will mature can be ascertained, but if not a kiln test must be made. The primary condition to consider is that your pottery when finished should hold water and a sufficient heat to ensure this must be attained. Cone one (see below) is as low a heat for the first firing as is desirable. To make your tests take some of the clay and dry it thoroughly, then pound with a hammer until it is powdered at the same time removing stones and other refuse. In a pail or bowl containing water add the powdered clay and stir vigorously. This must be passed through a lawn, about 100 to 120 mesh, into another vessel and left for sixteen to twenty-four hours to settle. The clay particles will sink to the bottom and the surplus water is poured off. The residuum should be poured in a plaster basin or failing that on a hearthstone or bricks until such time as sufficient water has evaporated to leave a plastic mass easily workable and that does not adhere to the hand. Take a portion of this clay and knead it well together so as to expel any air holes or bubbles. On a damp board with an

ordinary rolling pin make a cake of this clay and from it cut out accurately measured pieces and these when thoroughly dry will form your tests. If you break one of these pieces and examine it through a microscope you will find it has much the appearance of honeycomb. This is caused by the clay particles being separated by water which has not yet all been expelled. This the fire alone can accomplish, and as this progresses the clay particles come closer together and cause what is known as the shrinkage.

When the firing is completed measure your trial piece and the difference in size between the unfired and the fired piece will establish the shrinkage, an essential fact to guide you in future productions. To ascertain the heat in the kiln has been rendered simple by Segar's invention of cones formed of certain materials which melt at given heats. These can be procured from Professor E. Orton, Columbus, Ohio, or Mayer Bros., Beaver Falls, Iowa, for one cent each. If your trial has been made for cone 1, 1150° Centigrade, it is not improbable that the clay has melted and, anticipating this, that some further trials were put in the kiln at the same time. To do this take a portion of the natural clay and to it add five per cent. of ground flint, to another portion of the same weight ten per cent. and to another fifteen per cent. of the flint, marking them so that they can be easily recognized.

When clay has been fired it is called biscuit and this biscuit should be a dense mass from which the tongue when applied should come freely away and the moisture caused by contact remain for some-

time. If the moisture disappears quickly, the fire has not been hard enough.

If a natural clay is not available a clay can be compounded to mature at cone one as follows—

10	parts	Ball Clay
28 1/2	parts	China Clay,
14	“	Flint,
19 1/2	“	Cornish Stone,
5	“	Felspar,

the materials for which can be procured from Drakenfield & Co., Park Place, New York, or L. Reusche & Co., Barclay St., New York, at an inconsiderable cost. This when used with a lead glaze will fire to a pale ivory.

Pottery is made in a variety of ways, the principal of which are coiling, pressing, casting and throwing. The first named has been much taught of late, but it is a return to archaic methods, and will not be here encouraged. It has its uses as will be demonstrated later, but is suitable only for those who have not the desire, energy or skill to employ one of the other methods which we shall deal with in our next paper.

TOOLS USED IN BOOKBINDING

ELIZABETH GRISCOM MARAT

Instructor of Bookbinding at School of Worcester Art Museum.

THERE was a time that tried the soul of him who, through his love of books, sought to enshrine them in permanent bindings with his own hands; particularly, if he chanced to have been born in the United States of America in the memory of the present writer. He could find no outlet for his pent up enthusiasm pitted against conditions of industry. Try as he might he could not get the proper tools and materials with which to ply one of the oldest and most time-honored of all the crafts of the old world.

Half a century ago there were many foreign binders in this country doing fine work. But gradually conditions became so impossible through competition, that they were obliged to fall in line with the dead march of industrialism ("dead," because it dealt death to the individual's creative ability). They became mere spokes in the wheel of a modern Jugger-naut. Submit or be crushed, there was no alternative. As Ruskin said of conditions in England, "Everything was manufactured but men."

In the midst of this chaos a voice in the wilderness was heard, "Only have in your houses those things which you know to be useful or believe to be beautiful." Disciples, sick unto death of the plethora of ugliness which might be expressed in England by the one word "Victorian," took heart.

The far off cry was heard in America and the thirsty ones crossed the Atlantic to become initiated.

Conditions in England were not quite so hopeless as in this country, for tradition, at least, was all about them. And through it William Morris brought about a renaissance which is slowly, but surely, proving itself mightier than the destroying sword of cheapness.

There is now a demand in our new country for tools and materials for making beautiful books. And it is but a question of bringing the will to learn, through the exercise of time, patience and infinite pains, which is necessary. These qualities of mind are the only stumbling blocks to a nation which is in too great haste to accomplish anything thoroughly. Precious volumes which have found their way into our transatlantic libraries can take on immortality, from a bibliophile's point of view, without being sent to a European heaven.

As there is not space in a limited article to discuss all the aspects of bookbinding, the tools used in "forwarding" and "finishing" only will be described. These should be well chosen and the outfit can be a very simple one. Even some of the tools here mentioned could be dispensed with. For instance, a lying press can be made to do duty as a standing press if space or money is lacking. A simple little 50 cent gas stove can be rigged up with an iron supporting ring for heating finishing tools. And the rungs of a chair have been used to sew a book on, when a sewing frame was not available. This last resort is not worthy of emulation however, as a

sewing frame can be had for \$1.50. Tinman's shears can be used instead of those described here and a few other tools could be omitted.

Number 1, number 2, number 9, are wing and screw dividers, used for making accurate measurements of length, breadth and thickness.

Number 3, number 4, ordinary knives for cutting and trimming paper and leather.

Number 5, number 6, number 7, are leather paring knives. These vary in shape somewhat according to each workman's peculiar needs. They can be shaped by grinding and honing.

Number 8 is a gold knife, for cutting gold leaf on a soft padded leather cushion. Number 10, an awl, used to drill holes in the mill-boards which are to constitute the sides of the book. Through these holes are laced the long fibre cords, on which the signatures or sections of the book are sewed. Number 11, straight edge, in constant use for marking and cutting to a line either on paper or leather.

Number 12, number 13, try-squares and number 25, triangle, used to square up end-papers and signatures; to determine the final cutting and placing of boards in relation to the book at head, tail and fore-edge; and marking up the book for sewing. Number 14, band-nippers, for nipping up the five (generally) cords upon which the book is sewed, when putting the book in leather.

Number 15, tenon saw, used to saw a groove for the "kettle-stitch;" these kettle-stitches (A & B) are about one-half inch from the head and tail of the book on the back, in which the thread is caught up and tied to

hold the ends of the signatures together. The intervening five marks, seen in the illustration, are in lead pencil only and not to be sawed. They represent the position of the cords around which the signatures are sewed

Number 16, number 24, hammers for "rounding" and "backing," the book; for beating out the old joints in books to be rebound. Also used to flatten the ends of the cords when laced in and cut off short.

Number 17, one of five brass keys to tighten the cords with which the sewing bench is strung up; around these the signatures or sections of the book are sewed. Number 18, little pliers, often necessary to pull the needle through the back of a book while working the head-bands at head and tail.

Number 19, number 20, plow knives used for cutting mill-boards accurately to fit the book; number 19 is sharpened for mill-boards and number 20, for paper cutting.

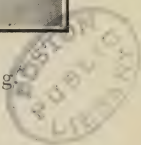
Number 21, a steel point, beveled on the upper side for paring edges of paper for guarding and inlaying plates, mending, etc.

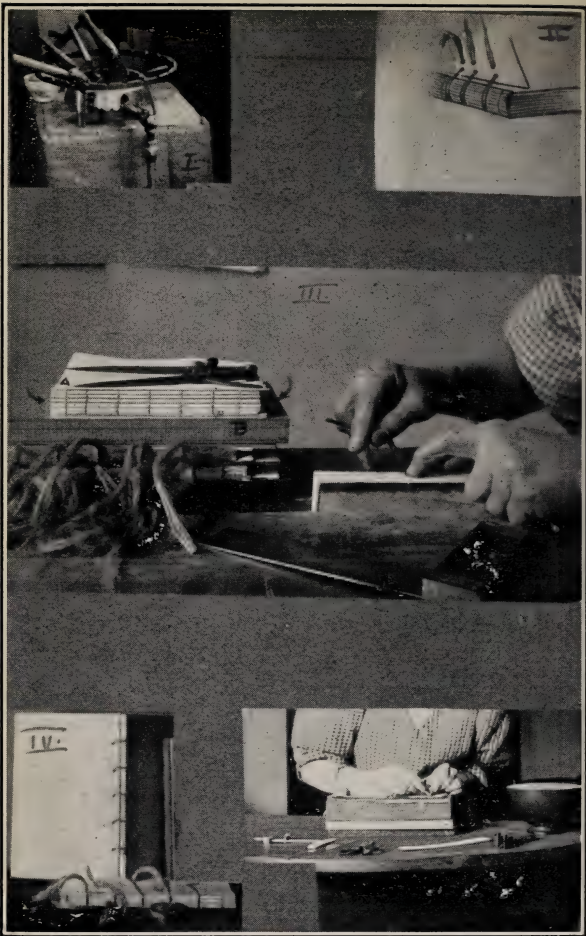
Number 22, a rubber cemented paste brush for pasting broad surfaces of leather and paper. Smaller brushes are advisable for guards, plates, etc.

Number 23, sponges, coarse and fine, for cleaning and for dampening leather, etc. Number 26, number 27, home-made implements, whittled out of cigar-box wood, for cleaning off glue from the backs of books after rounding and backing and for knocking up unevennesses of cords before covering.



Tools used in Book-binding.

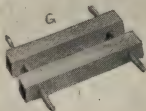
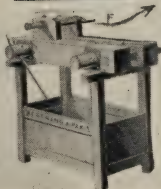
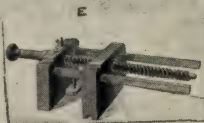
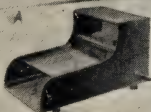




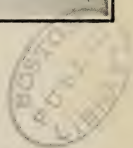
Tools used in Book-binding.



VIII.



Tools used in Book-binding.





Tools used in Book-binding.



Number 28, ordinary shears.

Number 29, large square edge shears, for cutting mill-board.

Number 30, number 31, bone points, made of old bone tooth-brush handles, ground into shape on grindstone and sandpaper. Used to draw in the corners of the leather covers and for modeling the head-cap over the head-band.

Number 32, number 32a, number 33, number 34, bone folders of assorted shapes, some better adapted to certain uses than others.

Number 35, box-wood stick, beveled on one side, to rub down leather between bands. This should be used sparingly as it can easily destroy the grain of the leather. A strip of levant is safer and generally better.

Number 36, trindles, used to knock the round out of the back of the book before cutting the fore-edge. They are placed between the cords at the head and tail, and inside the boards; and when the back is made flat, they are carefully removed and the book is lowered into the press, firmly held, and the fore-edge cut. When released the back springs back into shape and its parallel surface, which has just been cut, becomes concave.

Number 37, leaded stick used to knock down signatures closely when sewing.

Number 38, cutting block.

Number 39, plane for keeping wooden backing boards in order.

Number 40, Arkansas oil-stone for honing knives.

Number 41, large steel tri-square.

Number 42, lithographers' stone for paring leather on.

Number 43, knocking-down iron, with dressed upper surface, and flange on lower surface, to hammer upon.

Number 44, glue-pot.

Number 45, sandstone for keeping ordinary knives sharp.

Number 46, little lamp to blacken ends of finishing tools, to make impressions when working out a pattern.

A, French finishing stove for heating brass finishing tools for decorating leather either with gold-leaf or in "blind" (without gold.)

B, Sewing bench on which the book is sewed.

C, French standing press, for pressing the book and its parts in the different stages of forwarding and finishing.

D, Grindstone.

E, Plow for cutting edges of books and boards.

F, Lying press, for forwarding and gilding.

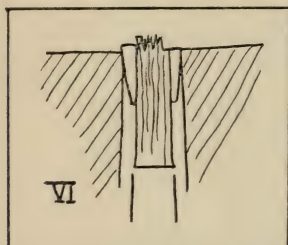
G, Finishing press, for holding the book firmly while tooling the back with title and decorated panels.

Plate IX., different finishing tools cut in brass, and set in wooden handles. Wheels or roulettes, used for long straight lines in a pattern. Pallets or short straight lines of varying lengths. Gages or curves of varying degrees of curvature for following any curved line in a design. The letters and numerals for titles and dates. The flowers, leaves and figures for elements in pattern making.

The old binders had their own distinctive tools. They

prided themselves on the few they had, with which to make endless combinations. The individuality of their tools, formed distinctive styles in the history of bookbinding.

The beauty of a hand bound book is not to be looked for only on the surface. The decoration is but skin-deep, and should be only indicative of the honest, careful construction under the leather, in lieu of which all decoration is an abomination.



A SUCCESSFUL EXPERIMENT

*The Industrial School of The Old Colony Union,
Bourne, Massachusetts.*

MARIE TUDOR GARLAND

AN interesting experiment has been made with an Industrial School in Bourne, Massachusetts, by The Old Colony Union.

The town of Bourne consists of eight villages widely scattered over a large area, with no regular connecting link in the way of trolleys or trains.

The children beyond the third grade are all brought to the central village, where the high school building is situated. The Bourne school, like all country schools, is excellent, though lacking perhaps, in the most modern thought regarding education.

Aside from the regular school curriculum little is offered the children in the way of manual work. Lessons are given in drawing and in music, but there is so little time given to these subjects, and so little opportunity afforded for applying it, that it is really lost in a sea of book lore. Up to the present time attempts to introduce manual work have been unsuccessful.

During the winter of 1910-1911, as an experiment, the girls in this school were asked to gather on Saturdays and learn to sew. When the school opened the first Saturday, only a small proportion of the girls reported for work, and these all lived in the village about the school. This was not at all sat-

isfactory, and it was soon seen that a Saturday class must be put on the same basis as the regular school work, or else all the children could not attend, and the desire was to reach them all. The next week therefore, they were again invited, and were told that their carfares would be paid, as they are on each regular school day. This gave them all a fair and equal opportunity to attend the classes, and the numbers soon began to increase. Starting with about seventeen, a maximum number of seventy-seven was reached out of a possible eighty. That the Industrial School thus started might in no sense be termed a "charity" school, and wishing to put it on a self-respecting basis, it was decided that the children should be paid such prices for their work as a good experienced worker would receive, i.e., for hemming a dish towel they were paid two and a half cents a hem, or five cents a towel. Then in order that they might feel they were doing their share in paying for instruction and helping the school, it was arranged that they should pay one-half their earnings into the fund of the Industrial School.

The work for the girls was this year confined to household linen, and, as many were beginners, the simplest kind was first given out. It was soon found that many were experienced with the needle, and finer work was given them. As a result their productions ranged from coarse kitchen roller towels to finely hemstitched towels, with bands of hand crochet linen lace inserted, and initial letters embroidered in old fashioned cross stitch. The work was confined, however, entirely to house linen, as

it is always marketable, and it was important that the things made be quickly disposed of. In other words, the market was figured on, the girls worked to supply the demand, and the summer colony on the Cape found these necessities ready at hand at a reasonable price when needed.

The question of capital to start this work was met by an interested person who made a loan of a few hundred dollars, that the experiment might be tried. With this fund all the material was bought at wholesale, special prices being made on account of the nature of the work.

The materials bought were cut and neatly folded in lots of a dozen or a half-dozen, and carefully tied in packages that they might be handled without falling apart, then tagged and numbered, a record being kept of each lot, the record being a duplicate of the tag, giving original cost of material, amount allowed for the work, amount of profit and selling price. When the work was given out, the child put her name to the tag and signed her name in the record book against the number of the lot taken, with date; in this way an account was kept of each lot that went out, as follows:

Lot number 22

<i>Cost</i>	\$2.50
<i>Profit</i>	1.15
<i>Work</i>	.60

<i>Sell</i>	\$4.25
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Taken by Mary Jones.

January 10, 1911.

When the work was returned it was entered in an indexed record book, each worker being assigned a

page, on which the lot was entered and the amount allowed for the work credited.

The children were required to launder their finished work and return it, each piece neatly folded and tied with the original string and tag. In this way it was ready for sale when received.

The difference in the buying and selling price netted a considerable profit, that on the lots of higher grade being greatest; two hundred and fifty lots in all were given out.

As the Old Colony Union had just organized in Bourne as an industrial, agricultural and social association, with a salesroom for work, a public tea room, and a reading and writing room for members, it was decided to allow the girls to earn the money necessary to become members, i.e., one dollar. This membership fee was paid, and charged up to the worker, that the child might feel the joy of entering the association on her own responsibility.

At the end of the school term it was found that the children had earned for themselves and the school fund sums ranging from a few cents to eleven dollars and sixty-five cents, according to skill, etc.

The interest in the work of the children was so keen, and the result of the experiment so well repaid the time and thought expended, that the sum loaned, represented as "Outlay," was turned over as a gift to the school fund, and so may be added to the profit, thereby enabling the school to start in on the second year with a credit to its account of \$525.33.

At the close of the first year, the books show the following:

Debit.	Credit.
(1) Outlay for material	(1) Amount contributed by girls to School Fund
(2) Amount paid girls for work, $\frac{1}{2}$ of which, according to agreement, was given to School Fund (See Item 1, Credit Account)	\$ 52.16
(3) Instruction	104.33
(4) Carfares	144.00
(5) Profit and Loss	50.00
	63.34
	<hr/> \$823.66
	<hr/> \$823.66
	Net profit on work
	\$ 63.34
	Gift, amount of original outlay
	461.99
	<hr/> \$525.33

Another and equally interesting branch of the Industrial School was carried on for the benefit of the boys. This was a class in wood working, and had necessarily to be an expensive experiment, the outlay for material, tuition and tools being considerable. A sufficient sum, however, was provided by the same interested person who had loaned the fund for the girls' branch, and the school gave the use of a part of the basement of the school building for a work-room, which, being well lighted on the north side, proved an ideal place for the purpose.

The services of a graduate of the State Normal School at Hyannis were secured, instruction being given on Saturdays from eight-thirty to twelve-thirty. Tools were then bought to equip fifteen boys, the classes being limited to that number, the work-room not being large enough to accommodate more.

When the boys first reported for work they started in to partition off that portion of the basement allotted them, and on the partition were placed hooks for their coats and hats. This took a good many hours, but the instructor in charge was careful not to keep the boys long at one form of work, lest they tire and their enthusiasm wane.

The next step was the construction of benches, this work being done by the boys for two reasons: to save expense, and to enable them to make such articles for themselves should the necessity arise.

The third step was the making of lockers and drawers, every boy doing his share in the work.

About this time the wood working class was given an order for the Old Colony Union Club House,

then in process of building, for the following furniture, all to be made in mission style:

Nine 30 inch tea tables, six 36 inch tea tables, thirty-six chairs, one sideboard, one settee, two library tables, three tabourettes.

The boys were to be paid a fair price for their work, and were to give as the girls did, one-half their earnings for the benefit of the school fund.

The work went merrily on, interest waning only when the trout lay temptingly in the pools below the bridge, or when a ball game was on, where the pride and the honor of the school were at stake.

The furniture was ready before the Club House opened, and was sent, at the request of the Massachusetts Agricultural College (where it represented, with the sewing of the girls, the work of The Old Colony Union Industrial School) for exhibition at a conference held in Amherst for the betterment of community workers. There orders were received for furniture similar to that made by the boys. It is hoped that the classes will be kept busy another year on just such orders as these.

In this case also, the result of the work was so satisfactory, that the amount of the original outlay was turned over as a gift to the School Fund, so that for another year there is on hand a work room fully equipped with benches and tools where fifteen boys may work at one time. There are also a number of boys interested and able to do a higher grade of work than last year.

As the figures regarding this work may be equally interesting, they are given here:

Debit

(1) Original outlay for material	\$285.33
(2) Tuition	125.00
(3) Paid boys for work, $\frac{1}{2}$ of which according to agree- ment they gave to School Fund (See Item 1, Cred- it Account)	98.15
	<hr/>
	\$508.48

Credit

(1) Amount contributed by boys to School Fund	\$ 47.07
(2) Sales of furniture	249.00
(3) Profit and Loss	212.41
	<hr/>
	\$508.48

On hand, Tools, appraised at 10%
of original value \$162.00
Benches and lockers 150.00

\$312.00

It is therefore evident that such a school can be carried on successfully, especially if volunteer instruction is given. There are certain very important points which should be borne in mind, and as this article is written solely for the purpose of helping others to make a start along similar lines, attention is called to them.

The locality should be studied to ascertain what there is a market for, and the work outlined to meet the existing demand.

Efforts should be made to secure teachers who are able to volunteer instruction, as the tuition must otherwise necessarily be a large item on the debit account.

A school building is always available in any locality free from expense for such work as this.

It is always possible to interest some one who has the means to give, in work of this kind. As a rule, experiments are of an uncertain nature, and donations are therefore slow, but for a well organized plan such as is outlined here, there is sure to be at hand a brain keen enough to appreciate its value.

It is very important to secure the sympathy and co-operation of the parents of the children, for that child will show the keenest interest whose parents are able to grasp the value and scope of the classes and encourage the child by sympathetic understanding of the work on hand.

WITH THE SOCIETIES

BOURNE: The Old Colony Union, Bourne, Massachusetts, held on Columbus Day its first exhibition of the children's work for which prizes had been offered. This, the children's day at the Club House, was well attended by the children, but the parents showed little interest.

The needlework contests were few in number, the girls evidently finding it hard to originate work of their own.

The agricultural contests were judged by Mr. Doolittle of the Faunce Demonstration Farm in Sandwich.

The corn, potatoes, and pumpkins shown were satisfactory as a result of the first year's work.

The first and second prizes for poultry were won by a girl.

The Old Colony Union has done everything in its power to interest the children in agriculture, believing it to be the foundation upon which the Handicraft movement will eventually be based.

MELROSE: The Melrose Society at its November monthly meeting departed somewhat from its usual custom in making it both an afternoon and evening session, the meeting taking the form of a special exhibition of old laces and jewelry loaned by the members themselves

The response both in quantity and quality was a surprise even to the committee itself, and there were

many heirlooms shown which were beautiful specimens of the lacemakers' art. Among them were choice examples of old thread lace and some fine pieces of rose and Irish point and duchesse. A large scarf from India embroidered with the palm leaf pattern and a kerchief of exquisitely fine work which was originally owned by one of the royal family of Spain attracted much attention. There were some baby clothes of a century ago—caps, dresses, etc.—showing the delicate needlework and insertion for which our great grandmothers were noted.

A large case was crowded with some fine pieces of the jeweler's art. Fine old mosaic and stone brooches, delicately carved tortoise-shell combs, gold and silver buckles, bulls-eye watches and some extremely fine cameo brooches. A Venetian gold neck chain, with a peculiar secret link which jewelers say if broken could never be repaired was attached to a gold mounted miniature on ivory.

But the most entertaining part was a talk by Mrs. Munroe who has lately returned to this country from a stay of several years in South America. She had with her a large and very valuable collection of native laces collected in various parts of that country which she passed around for inspection as she described them. Of special beauty of design and texture were the cobweb laces of Paraguay, several specimens of which she had; and one piece, a lace handkerchief, which for fineness, design and weaving rivalled any piece of the French or Italian lacemakers, made by a native woman of Paraguay, won the admiration of all present. Mrs. Munroe very kindly repeated her

talk in the evening, and those present, of which there were a goodly number, were much pleased at the success of the efforts of the committee in assembling such an instructive and interesting exhibit, the money value alone of which must have run well into four figures.

This Society is busily preparing for its annual exhibition and sale on the afternoons and evenings of November fifteenth and sixteenth in its improved and enlarged shop and which bids fair to eclipse all previous efforts. The chairmen of the basket, embroideries, leather-work, wood-carving, jewelry, photograph, weaving and other tables have been assembling articles from this as well as out-of-town societies and it is expected the collection of artistic work will be very appealing, especially as a specialty this year will be articles of artistic merit which can be sold for a modest sum.

The proceeds will be devoted to carrying on the work of the various classes this winter.

ITINERARY OF TRAVELING
EXHIBITION

1911-1912

LEAVE Providence for Amesbury, Mass., November 16.

Leave Amesbury for Portland, Me., November 27.

Leave Portland for Peterboro, N. H., December 7.

Leave Peterboro for Haverhill, Mass., December 18.

Leave Haverhill for Deerfield, Mass., December 28.

Leave Deerfield for Melrose, Mass., January 8.

Leave Melrose for East Orange, N. J., January 18.

Leave East Orange for Philadelphia, Pa., January 29.

Leave Philadelphia for Baltimore, Md., February 8.

Leave Baltimore for Greensboro, N. C., February 19.

Leave Greensboro for Charleston, S. C., February 29.

Leave Charleston for Memphis, Tenn., March 11.

Leave Memphis for Evansville, Ind., March 21.

Leave Evansville for St. Louis, Mo., April 1.

Leave St. Louis for Denver, Col., April 11.

Leave Denver for Deer Lodge, Mont., April 22.

Leave Deer Lodge for Helena, Mont., May 2.

Leave Helena for Minneapolis, Minn., May 13.

Leave Minneapolis for Rockford, Ill., May 23.

Leave Rockford for Peoria, Ill., June 3.

Leave Peoria for Chicago, Ill., June 13.

Leave Chicago for Buffalo, N. Y., June 24.

Leave Buffalo for Wayland, Mass., July 4.

Leave Wayland for Bourne, Mass., July 15.

Leave Bourne for Hingham, Mass., July 25.

Leave Hingham for Boston, August 1.

Leave Boston for Providence.

EXECUTIVE COMMITTEE MEETING

NOVEMBER 8, 1911, the postponed monthly meeting of the executive board of the National League of Handicraft Societies was held at the School of Design, Providence. Mr. Elliott, Mrs. Garland, Mr. Rollins and Mrs. Conant, present. The report of the special meeting held October 17, read and approved.

Voted, that Mr. Rollins have position of Business Manager of HANDICRAFT.

Voted, that the matter of securing Miss Edson's assistance be left in the hands of Mr. Rollins.

Voted, that the Secretary insure the Traveling Exhibition.

Voted, that the Secretary write the Chicago Society regarding that Society's delay in payment of the guarantee fund pledged HANDICRAFT.

Mr. Rollins suggested changing the form of HANDICRAFT, and presented for approval a larger and more attractive form for the magazine.

Report of the committee of three, Miss Mauran, J. Templeman Coolidge and Mrs. Garland, appointed to devise ways and means for raising a fund to purchase a Traveling Exhibition.

"Your committee reports: 1. That owing to a lack of interest taken in the League by the individual craft workers, the financial condition of the League does not warrant at this time the raising of a fund sufficient to establish a Traveling Exhibition. 2. That the present difficulty lies in the fact that crafts

men find it a financial hardship to tie up for a year the monies invested in their handiwork.

"Your committee therefore recommends, that each constituent society be asked to offer a prize for the best specimen of work in some specific craft.

"Mr. Coolidge stated that the Boston Society of Arts and Crafts will offer a prize for the best specimen of work in silver, and gave twenty-five dollars towards a fund for this purpose. Mrs. Garland stated that the Old Colony Union will offer a prize for the best specimen of needlework, and gave twenty-five dollars towards a fund for that purpose.

M. T. GARLAND, *Chairman.*'

Meeting adjourned,

NELLY F. CONANT, *Secretary*

HANDICRAFT

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HUGER ELLIOTT, *Editor.*

CARL PURINGTON ROLLINS, *Business Manager.*

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workman are not united in the same person they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

. . .

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. IV

JANUARY 1912

NO. 10

THE DECORATIVE ARTS AT THE METROPOLITAN MUSEUM NEW YORK

MILTON MATTER.

ALTHOUGH the first revival among English craftsmen is said to date from the importation of the Elgin marbles to London, England was not stimulated to found a museum for the arts and crafts until this movement had already been recognized by the directors of the French museums. Several years ago it was learned that the Metropolitan Museum of Art was to follow the example of foreign institutions and would build a new wing devoted to the decorative arts. After a careful consideration of the best methods of construction and of exhibition, the wing was inaugurated with the great success that has been chronicled in many journals. Previous to this opening, New York dealers had been educated to the value of our colonial furniture through the agency of the Hudson-Fulton exhibition. Manufacturers of the cheaper grades of furniture were not slow to grasp the advantage of reproducing the best, and it was not uncommon to find beautiful detail in articles of furniture intended for the use of the poor.

The Metropolitan Museum's new wing, which was first made possible by Mr. J. P. Morgan's purchase

in Paris of the wonderful Hoentschel collection, has now been opened to the public somewhat over a year: too short a time to judge of its ultimate influence upon the arts and crafts of this country, but long enough to indicate the possibilities of such influence. To craftsmen and designers the advantages of such a collection are threefold. In the first place they are made independent of the inaccuracies of plates and designs, and are able to reproduce from the object itself. In the second place objects are not isolated, but are so brought together as to produce the ensemble of a room. Lastly there is the revelation for every designer of the possibilities of his own craft by thus seeing associated works of many crafts but of the same style.

Perhaps the new collections have thus far proved of greatest service to the manufacturers of furniture. Not only the large eastern houses, but many of the western send their designers to study in the Metropolitan. Tapestries are also the subject of much study, while innumerable interior decorators likewise frequent the new wing. An encouraging sign is the tendency among schools to send their classes to the Museum, generally under expert guidance. Great as its utility has already proven in the short time in which the new wing has been opened, the unique worth of the collection is sufficient justification for the belief that a greater publicity would bring a correspondingly larger number of students, a result which the mere passing of time is certain to effect. The arrangement of the new wing is a peculiarly successful one for the exhibition of its treasures.

A large central hall, the graceful proportions of which are a tribute to the skill of the late Charles F. McKim, has been utilized for the display of the larger sculptural pieces, and of sufficient of the decorative works to lend a pleasing variety. In side galleries on the first and second floors are grouped exhibits illustrative of the development of the decorative arts from the twelfth to the nineteenth century. Where the division between sculpture and decorative arts is not clearly defined, these objects are shown together. Quite fittingly the introduction to this intimate art of by-gone peoples is effected through the Italian Renaissance. What first strikes the eye upon entering the hall are two monumental choir stalls of the High Renaissance arranged along the wall on either hand. No better illustration could be found of the decorative tendencies of this period. The gorgeous color and brilliant lustre of the adjoining majolicas, together with the rich Renaissance tapestries, reveal the fondness of the Italians for bright colors. The art of the bronze workers also finds representation in a small but worthy collection of statuettes and plaquettes.

One is tempted to linger long over the larger sculptures of the Renaissance. There are pieces from the Pisano School, which at one time threatened an artistic revival before Italy was ready for it. The style of the great Donatello is illustrated in the work of his pupil, Agostino di Duccio. A terra-cotta Virgin and Child and a bronze Putto represent the work of his Florentine contemporary, Andrea del Verrocchio. What may well be considered the most captiva-

ting marble in the collection is the small bust of a laughing child labelled "Antonio Rossellino," although it would seem to show many of the characteristics of that fascinating artist, Desiderio da Settignano. The Museum is also fortunate in the loan of a companion bust that might readily be ascribed to Rossellino. Recent purchases have been made in this department, including a terra-cotta figure of the angel Gabriel by Civitale, and a Nativity group by Rossellino. In marked contrast to the charm of the Italian pieces is the ascetic note of the Spanish sculptures. One of the most important pieces in the entire collection is a large Spanish altar piece in alabaster which shows traces of Netherlandish influence.

At the far end of the hall are grouped the French, German and Netherlandish sculptures. Certain differences in material, purpose and sentiment serve to distinguish them.

The French employed sandstone or painted limestone, and used their sculpture to adorn church façades, or interior walls and pillars. On the contrary, the German and Netherlandish carvings were chiefly made for altars, and of wood. Likewise the German and Netherlandish works are generally harder in sentiment, but full of sincerity. This end of the hall is reminiscent of the nave of a church, a plan that has been so successfully executed in the Kaiser Friedrich Museum at Berlin. In the center is an early Italian Romanesque tabernacle in marble. This is flanked on either side by Gothic choir stalls, offering an excellent opportunity for the comparison of their picturesque style with the architectural treat-

ment of the Renaissance stalls at the opposite end of the hall. It is to be regretted that the illusion of a church nave could not have been carried further and side chapels introduced with perhaps an altar painting or two as has been done in Berlin.

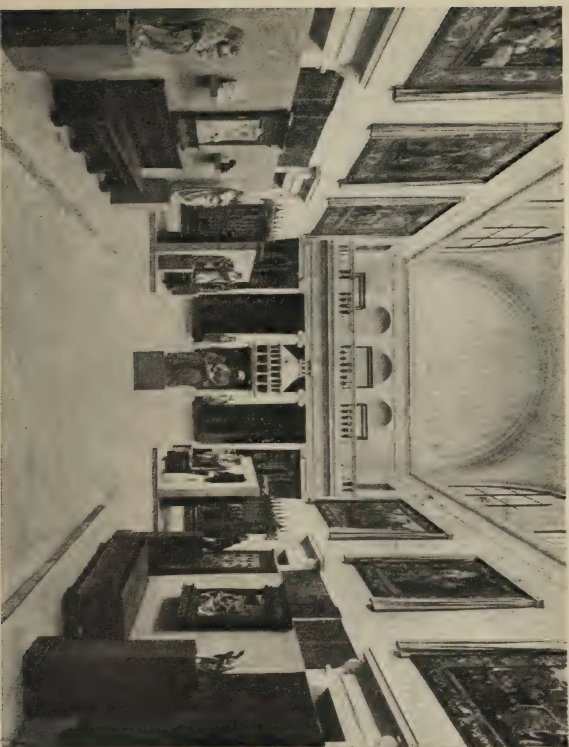
Turning to the left at the end of the hall one enters the first of the side chambers which have been arranged in chronological order. The corner room is occupied by those two master-pieces of French sculpture, an Entombment and Pieta from the Château of Biron. In style they show a rare combination of the naïve religious feeling of the Middle Ages with the tranquil beauty of the Renaissance. In the second Gothic room, containing exhibits of the thirteenth to fifteenth centuries, the aim has been to produce by means of stained glass windows and dark wall coverings the gloomy effect of a Gothic interior. Two fourteenth century Virgins illustrate the conventional Gothic sweep of the body and the stereotyped smile. The development of Gothic art may be followed in this room in other pieces of sculpture, furniture and iron work. A captivating Nativity in limestone, with angels arranging the bed and Joseph warming the linen before the fire, reveals the naturalistic tendency of fifteenth century Gothic art. Burgundian tapestries represent the monumental style of the period of Charles the Bold.

The following room is devoted to the fifteenth and sixteenth centuries of the Italian Renaissance. The preference of the early craftsmen for thin ornament and delicate relief is shown by the mantelpiece and some of the chest fronts. The transition from early

to late may also be followed in the altered color schemes of the majolica. Several reliefs in stucco and terra cotta are monuments to the excellent taste of the masses, who used reproductions of the best marble and bronze works for the beautifying of their homes.

The heavy proportions of the furniture in the adjoining room show that we have left the birth-place of the Renaissance for the sixteenth century home of its adoption in the North. In contrast to the curious German cabinets, imitative of house façades, are the smaller French cabinets, more classic in design. The chief attraction of this room, however, and one of the greatest treasures of the collection, is a Brussels tapestry which was made for the Spanish Court and later passed into the possession of Cardinal Mazarin. On it is depicted with threads of fine silk, silver and gold, the glorification of the Church. In composition and in color scheme the tapestry is strongly reminiscent of the art of the great Flemish painter, Quentin Matsys. We next cross the corridor and enter a room which propuces the character of a Dutch or Flemish interior of the Baroque, seventeenth century period. One of its interesting exhibits is a cabinet decorated with inserted plates which illustrates the transition to the eighteenth century when pieces of Chinese porcelain were used as household ornaments.

French decorative art of the seventeenth and eighteenth centuries finds worthy illustration in a series of seven rooms. In the first of these we see reflected in the style of furniture and wood-work the mag-



Metropolitan Museum, New York.





Metropolitan Museum
New York.

nificence of that period named after its sovereign, Louis XIV (1643-1715). The extravagance of the Regency (1715-1723) and the greater charm of the period of Louis XV (1723-1774) are revealed in the next four rooms. The small grey and gold alcove with panels ornamented with the trophies of the seasons typifies the care exercised in the decoration of the boudoir. Before ascending to the second floor, the seventeenth century Swiss room from the village of Flims, Switzerland, should be visited. This is the most complete exhibit in the collection with its richly carved wall and ceiling panels, stained glass windows, tile stove, pewter and other objects. The eighteenth century practice of simulating an extensive library by means of false bindings finds its illustration on the second floor in a series of panels taken from a library of the period.

Typical of the period of Louis XVI (1774-1793) are a carved door, wall panel and mouldings from the Tuilleries that failed of destruction in the burning of the palace in 1871. Two painted panels from the Turkish boudoir of the queen at Versailles illustrate the popularity of such fanciful decoration. A study of the many chairs will show the development from the earlier styles to the classic design. Finally comes an unusually rich collection of applied metal ornaments which were used by such craftsmen as A. C. Boulle, the Caffieri, Riesener, Gouthiere and Thomire.

In the subsequent room are shown furniture, pottery and porcelain exhibits, covering the Elizabethan, Jacobean and Queen Anne periods. This is followed

by examples of furniture in the style of Chippendale and Heppelwhite, and a marble mantel-piece in the manner of Robert Adam. Through the generosity of Mrs. Russell Sage the Museum has acquired the Bolles collection of American furniture. As yet only a portion, illustrative of the earliest furnishings of the American colonists, has been put on exhibition. With the acquisition of new gallery space however, it will soon be possible to round out this remarkable collection of the decorative arts, rivaled by none on this side of the Atlantic, and by few on the other

DESIGN IN JEWELRY.

GUSTAVE ROGERS

DESIGN for jewelry or objects of personal adornment is one of the divisions of applied design, just as other divisions are furniture design, pottery, iron, silverware, etc. The jewelry designer cannot meddle with furniture, nor can the iron-worker successfully hope to use his experience gained through labor at the forge and anvil to express himself in gold and silver. These are altogether on different and widely separated lines of thought and practice, altogether the laws governing good design of course apply to each one. Our art is preeminently one of delicacy; it employs the rarest of the metals and the finest of gems; it is like the art of the miniaturist who paints with tiny brush on a thin sheet of ivory; it is carried out with tools whose ends are minute or whose edge is most keen.

Four heads under which design for jewelry may be divided are as follows:

I. Proportion.

II. Accents.

III. Texture.

IV. Color.

And these may be subdivided again:

I. Proportion: growth, rhythm, balance.

II. Accents: relief, modeling.

III. Color: alloys of the precious metals, color of the enamels, tone-relations.

We may divide proportion into three sections:

A. The size of the piece of ornament in its entirety.

B. The size of the parts relatively to each other.

C. The size of the stone, or of the enamel.

A. To determine what shall be the size of the piece of jewelry the only consideration is the background on which it is to be worn. It is somewhat like an oil painting; on wall paper of large, sweeping design a painting done in photographic minuteness appears totally lost. So is a very small pendant on a very stout lady. A bracelet, vulgar enough in proportion to suit a Congo native is sometimes seen on the thin wrist of a blue veined debutante in pink. These are extremes. I am quite sure none of us are voluntary criminals; when we sin in the art of design, these sins are sins of omission. We know we knew better, but we didn't stop to think.

B. Size of the units making up the whole.

An ornament naturally consists of a large number of small parts. These may be flowers, buds, leaves, connected together by stems, and they in turn may be supported by the larger bough and trunk; or, design units conventionalized from nature. In either case there must be continuity, but there are always parts and the relative proportions of these parts must receive consideration.

A part of smaller area, if highly polished, may overwhelm another larger unpolished semi-matt or matt area. The highly polished area attracts the eye and appears large, while matt surfaces look small and of less importance.

An area containing much detail, especially if the detail is minute, falls into the category of matt surface. The attraction is in ratio indirect to the minuteness of the detail. Highly polished areas on account of vividly attracting the eye often make for spottiness.

A necklace consists of a chain and drop, or pendant. The relation between the size of the chain and the drop has to be considered. A fine, thin chain makes the drop look large; and vice versa. Highly polished areas on the chain attract the eye. Therefore if the drop is found to look too large, the mistake may be rectified by increasing the highly polished areas of the chain. Too much care cannot be taken with the size of the chain; it should be delicate if worn on the bare skin or on material of fine texture. Its plainness or high ornamentation must correspond with the appearance of the drop.

In finger rings attention must be given to the width of the hoop, its attachment to the table which carries the stone and to the stone itself. When looked at sideways, a ring should satisfy the eye as much as when viewed from on top. If the stone is large there will not be a great width of gold visible around it, but looked at on the side the relative proportions of stone, table, attachment and hoop will indicate the designer's care and forethought. As regards the relation of colors of the stone and of the supporting metal, this will be discussed under "Color." Reference is made to it here because a yellow stone set in gold of the same color appears smaller than it really is. Also the opaque stones being more clumsy

than the brilliant translucent stones, look larger than the latter. The relation between the size of the stone and the surrounding metal (gold or silver) is necessarily important. If correct, the stone will not appear unwieldy however large it may be. The surrounding metal, if highly polished, will appear wider than if matt or semi-matt, and will make the stone smaller.

Being probably weary of the effort to transmit answers to the unending brain-questions, the eye seeks all the restfulness it can find. It therefore refuses to examine minute detail and passes on to the even surface of the stone. And this is the reason why very small and full detail of ornamentation on the margin near a stone makes the stone larger and more important.

The following rules may be found serviceable.

I. The more minutely ornamented the margin detail round a stone, the wider may the margin be.

II. The less minutely ornamented, the narrower may the margin be.

It is not always easy to determine the most suitable breadth of surrounding metal. On paper, by the help of pencils and brushes and water color, the designer may imagine very fine results, but on execution in the metal, he is often disappointed. To overcome the difficulty recourse may be had to modeling in wax mixed with bronze powder. (Bronze powder is imitation gold or silver dust.) Modeling the piece in this, full size, with the stone in place, will give the correct ultimate effect. Even if the piece is not to be cast but "built up," the hour spent

in modeling is not lost; the details of the work, the smaller measurements, the reliefs, the appearance of the carving or chasing are easily forgotten. For that reason many silversmiths take plaster of Paris impressions of parts of important pieces; therefore the model made in wax is valuable if only as a reference in the future.

In this question of proportion, the real problem is whether to feature the stone, or to make the surrounding ornament so interesting as to warrant its being featured. Probably the piece of jewelry should attain to the height of meriting the appellation, "a harmonious whole." But this is to some extent difficult of attainment.

In regard to enamel, the right proportion of width of metal showing round it is more easily found. A large area of enamel must not be considered as a precious stone, but rather as a metal surface such as silver or copper or iron. You would not cover one-half the lid of a silver box with copper. If the effect of a large area of smooth copper is desired, you would leave only a narrow rim of silver. It is just the same with enamels. No matter how many colors are in the enamel surface, the enclosing rim must be narrow. In other words, you must feature the enamel. The enclosing rim is a *frame* and should follow the rules I have given. If it is highly polished, and the enclosing rim of metal usually *is* polished, then it must be narrow. If the enclosing area is minutely ornamented, the enamel area must be small. Sometimes enamels are used in lieu of precious stones, in which case they are small in area, and of course,

we make no difference between them and precious stones.

The next subject is growth. Growth lies at the very foundation of design. One of the objects of the jewelry designer is to translate in miniature the effects nature offers to the human eye. If it is a tree he has to make it appear alive, growing. The real tree built by nature is large at the bottom and very small at the top; it may be thirty feet high, three feet in diameter near the ground, and its tip top twig only an eighth of an inch through. That is a gradation of 1 to 600. In a pendant of ordinary size, the trunk, if one eighth of an inch wide should taper to at least four one-thousands at the upper branches! Instead, we often see the branch of a tree not much smaller than the trunk itself. This kills all illusion of growth. But if the designer is clever, he will show the tree or the branch or the flower with an upward rush of life. The representation or illusion of growth must be made preeminent, it must receive the best attention; something must be even sacrificed to attain it; it must be pushed to its limit, for in it are movement, variety, action; and these three make for brilliancy.

Not very far distant nor very distinct from growth and as important is rhythm; it also lies at the foundation of jewelry design, giving as it does, delicacy and elegance, while growth gives brilliancy.

A certain book tells us that rhythm is in "the hoof-beats of a galloping horse and in the swirls of smoke rising from a chimney;" another finds rhythm in "the throbbing throat of a warbling nightingale;"

and Dr. Ross describes it as follows: "Rhythm is a mode in which order is revealed by nature and through design in art. It is change inducing the idea of movement either in duration of time or in extension of space, provided the change takes place at regular intervals of time or at regular and marked intervals of measures of space—at lawfully varying intervals and measures." We all find this precise, but some of us find it also persuasive.

When I examine a well executed example of rhythm I realize I am *feeling* something inside of me. The same happens when I watch a number of dancers and listen to well defined music. There are certain groups of lines or masses following each other in decreasing or increasing sizes or lengths and repeating themselves at certain intervals, that produces the feeling of motion inside of me. It is called *rhythm*. The object of all art is to induce sensation in us, and probably the greatest of all art-induced feeling is rhythm produced by colors in color-and-shape-rhythm.

Sometimes we notice the mistake of confusing simple repetition with rhythm. The former does not give the feeling of motion. Harmony is also sometimes taken for rhythm.

The orders of harmony and balance are quiescent; they are the opposite of action. So is simple repetition. Rhythm on the other hand is not quiescent, because it contains or is made by well defined recurrence of groups of shapes or lines that increase or diminish in repetitions; it is action.

Truly the most admirable thing in the world is re-

pose, but it gets awfully wearisome except under one phase; then it may be called the Mask of Action and it is most interesting when the mask is nearest to being torn off.

The mind thinks in contrast and opposites, when we look at rhythm we are led strongly to imagine harmony and balance. It is a test of fine rhythm to discover in it these two, although in them is perfect rest and in the latter, stress.

Far easier as a problem is balance. It is not difficult to see at once whether the two sides of a pendant are alike in shape and size; if however, the design is not to be bilaterally symmetrical, the eye can be taught to determine balance after some little practice. In treating of the second heading, "accent," its sub-headings will be discussed at the same time. On this subject we are obliged to use more the vocabulary of the sculptor than that of the designer whose pencil deals only with the flat.

An accent is either a high light of brilliant polish or a shadow in which no detail is visible. In "craftsman" jewelry we sometimes find a singular crudity; for instance, the leaves have no veinings, nor any modeling, the stems no details, the relief from the lowest to the highest plane is inadequate and improper; in fact, there is no thought put on it.

It is only by means of elaborate modeling that the highest form of jewelry can be attained. This may be done with chasing tools or engraving tools, or by built up work imitating the modeled art and as elaborately worked over.

In modeling, the accent is a cavity by means of

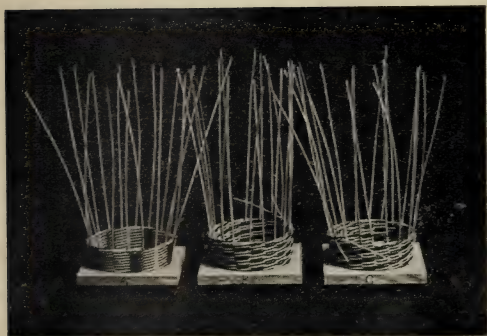
which a shadow is developed. Its strength or value is necessarily in direct proportion to the abruptness of the walls of the cavity or of its depth. Its shape is immaterial, it may begin to slope down gradually on one side and be abrupt on the other. The shadow will be on the latter side. If the work is executed in the "built-up" method, we still shall have what amounts to the cavity, and the shadow will be under its abrupt wall. The position of these shadows has everything to do with the appearance of the finished piece; they are the soul of the pendant, brooch, ring, belt buckle or whatever it is. Tests of proportion, of growth, of rhythm and of balance must be made to these accents with the utmost rigor.

Let us take for example one half of a belt buckle; it has a number of leaves on a stem curving round a large centrally located stone. In executing it, the craftsman saws out the spaces between the leaves and the stone, between the stone and the stems; thus forming the leaves and the stems; or he may cut them out and solder them. The vacant areas along the stem between the leaves are the accents, deep cavities forming the shadows. They have been spaced so as to produce a sense of growth in the stem from its beginning all the way round the stone; they are "at regular and marked intervals of measures of space—at *lawfully* varying intervals," and therefore produce a sense of movement; they are in balance because the eye does not find any preponderance of weight or greater interest on one side or on the other, or at top or bottom. The technique being of course faultless, the whole is considered good.

Let us now look for the half shadows. If the accents are of importance, the half shadows are hardly less so. They are not devoid of detail and are not like the strong, sharp, clamorous-for-attention accents; they interest like the finer emotions in human beings, in distinction to the elemental passions; they are made sometimes by fine and small detail in masses and by gently curving planes of modeling, as in our buckle, on the leaves and stems. Being half-tones, they of course possess detail. If we had no half-tones, we should unavoidably find "spottiness," caused by polished high-lights and heavy shadows with no bridge between. The introduction of half shadows as a bridge between high-lights and shadows gives the effect of tying the latter together.

Texture seems to be a vexed subject; some authorities in craftsmanship and design will have it that texture in jewelry is a mistake and unwarranted, but it seems to me that in high levels of work it not only removes the sin of commonplaceness, but adds a beauty not found in textureless pieces.

Nothing in Nature is devoid of texture; the appearance of a tree's trunk and branch, leaf and flower and fruit suggests a surface marked and pitted and cut and worked over by the Master-hand; even the precious stones, no matter how polished, seem to have a skin through which we look into depths of color, the skin giving "atmosphere." Take for instance a zircon; its color is magnificent orange; it is distinguishable from another stone of orange color by seemingly being "greasy." A diamond shows fine innumerable points of colors; the different colors



Reed Baskets. Fig. 1.





Reed Baskets. Fig. 3.

impress one as being at different distances from the observer and so form a certain texture.

Leaves in a piece of jewelry are apt to appear crude if they are not chased. The texture produced by chasing is unmistakable; the same is to be said of the branch that carries the leaves, or even if the design is thoroughly conventionalized into squares and curves and narrow parallelograms, to the surface must be given a certain roughness,—microscopic if the piece is of small dimensions, so that it may possess charm as if it had been worn by use.

Texture is produced by carving tools, or smooth faced chasing tools. Matting tools cannot be used anywhere on a piece of jewelry except in the accents so as to increase the depth of the shadow and then oxydization or blackening removes the detail as far as the eye can see. All the required texture can be obtained very readily by the smooth-faced tools. The size of the face of the particular tool necessarily has much to do with the appearance obtained; the smaller the face, the rougher the texture; and vice versa. With a large-faced tool the texture becomes a series of flat areas of small proportions whose size depends to some extent on the curvature. It is extremely seldom that flat surfaces appear in a piece of jewelry. To prove the value of texture, consider those cases where it is absent. Even at the present day we sometimes find a quite flat pendant with a stone or two, its design simply pierced and the surface polished and textureless; it is quite uninteresting.

THE POSSIBILITIES OF INHERENT
DESIGN IN REED BASKETS.

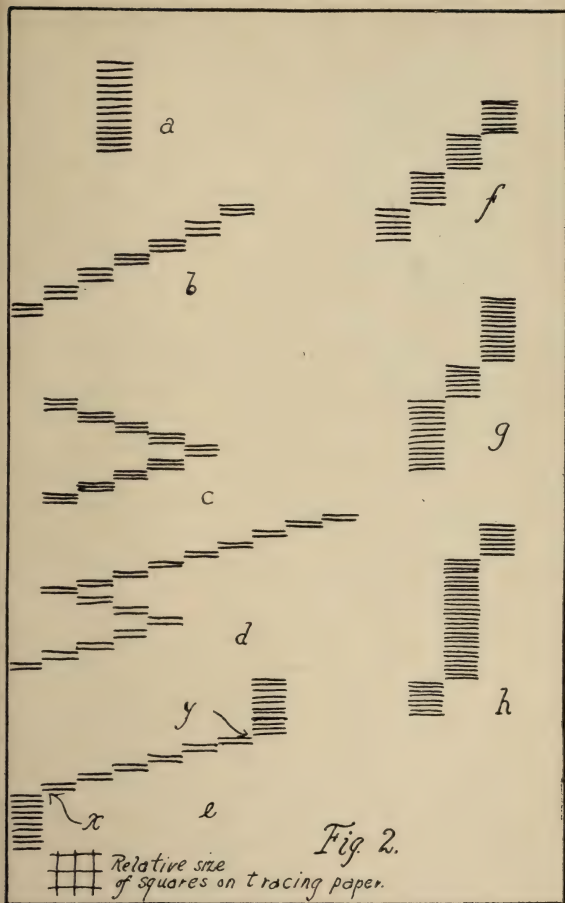
LUTHER WESTON TURNER

WORK which we copy and work which we originate are not to be compared for mental educational value; hence suggestive teaching is far in advance of the teaching which leaves nothing to be thought out. Therefore, it is not the intention of this article to exhaust the subject of design in woven baskets; rather to say only enough to arouse an investigative mind.

The triple weave, using colored and natural weavers, or weavers of different colors; and a certain ratio between the three weavers and the number of stakes woven upon, are the causes of the basic designs. I (a) shows the result obtained where the number of stakes is equally divisible by the number of weavers; i.e.: 12, 15, 18, 21, 24, 27 and 30 stakes. The color comes in vertical bands up the sides of the basket.

I (b) shows the result obtained where the number of stakes is divisible by the number of weavers with a remainder of one; i.e.: 13, 16, 19, 22, 25, 28 or 31 stakes. The colored weaver gives a spotted effect.

I (c) results from a division by three with a remainder of two, as in 14, 17, 20, 23, 26, 29 and 32. One can readily see that the number of units of design around any given basket will be the quotient obtained by division of the number of stakes and the number of weavers, not considering the remaining one-third or two-thirds.



The cross section paper will be found very useful in determining any desired unit of design.

II (*a* and *b*) show two of the simple units spoken of, drawn on this paper.

(*c*) shows the Indian arrowhead unit obtained by weaving four or five rows to the right, then reversing and weaving four or five rows to the left.

(*d*) gives the Stroke of Lightning unit woven as the unit (*c*) is woven and then again going to the right for a few rows. This may be modified to any proportion desired.

(*e*) shows a combination of (*a*) and (*b*), brought about by weaving a few rows of (*a*) and then cutting out an upright to change the ratio to weave as (*b*) is woven. After the desired number of rows of (*b*) change the ratio to (*a*) by inserting the spoke previously cut out.

(*f*, *g*, and *b*) are all based on (*a*). When the desired number of rows is woven change the colored weaver one pair of stakes to the right and weave until a change is again desired.

SOME ASPECTS OF IRELAND'S
INDUSTRIES

MRS. HARRY BOTTOMLEY

THE present economic resources of Ireland divide themselves almost automatically into two classes, much more distinct in their co-ordination than they appear to the mere economist to be. There are industries in Ireland which are the very pivot of her industrial existence, but which spring from the common stock of the world's general commercial activity and are without any national characteristics whatever. And there are Irish industries, rooted in the Paradise Lost of Ireland's "Ardri" and "raths," where labor and learning went hand in hand for such long happy centuries and "their schools throughout the country handed on a great traditional art, not transitory or local, but permanent and national."* The chief industries of Ireland, like those of all other competitive countries, stand in the open market and take their saliences, like the rest, from the actual operations of capital and labor, supply and demand, tariffs, factory acts, trades unions, strikes, etc. Ship building, brewing, distilling, shirt making, horse and cattle breeding, bacon curing, farm and fishing industries, creameries—all go under this head. The sentiment of origin and of an industrial pedigree lays no responsibility anywhere, on such activities. The market is their inspiration and arbiter and dividends and balance sheets their ulterior aim.

In Irish industries proper and in all distinctly he-

* *Irish Nationality*. By Anna Stopford Green.

editary handicrafts however, this is not and could not be the perpetuating force and principle. The instinctive submission of the race to the Divine injunction to earn its bread in daily toil, has even in the degradation of our mechanical age its transports of supererogation and the tendency to enhance the indispensable labor of maintaining the body with work which expresses feeling and soul still dominates the pockets and machines of our civilization. So our looms and our needles and our tools still remain the great factors in human cohesion they shall always be and nations whose individuals may never meet to exchange "dear words of human speech" come, through the thought-laden work of their thought-driven fingers, to know and fascinate each other and sway each others' characters and lives.

The cottage industries of Ireland like every other question in that land of lively controversy, can be studied from two very familiar sources of—misrepresentation! The optimistic official, parading his impressive figures, gives us one account of them. The annual output of Irish lace, he tells us, is £100,000, and £95,000 of this is wages. Derry alone, he says, has thirty-eight splendid shirt factories whose one hundred and thirteen rural branches pay over £300,000 a year for collars, cuff and fronts, made in the homes. Three thousand cottagers get work from the Congested Districts Board and the Post Office Savings Banks show an increase in deposits since 1890, from three and three-quarter to twelve millions and of £500,000 in the Trustees Savings Banks. This when quoted in Parliament and cir-

culated in the press, naturally creates an impression of pretty substantial prosperity behind the economic grievances of Ireland. But the pendulum has its swing to the other extreme when the pessimistic nationalist takes hold of it and he also has his figures and facts. He shows you from the report of the Select Committee on Home Work (1908) evidence of a truly depressing character. The embroidery and lace done under that flying pennant of £100,000 comes in five hundred and sixty-seven cases in Dunfanaghy, and one thousand and seventy-one cases in Glenties, Donegal, out of one-room hovels, where an average family of five subsists in about one thousand cubic feet of air space. Sometimes, the Industrial Inspector says, there are as many as twelve people "*but the census does not take any note when it goes above twelve!*" These women and girls embroider handkerchiefs by hand at one shilling and ninepence a dozen, but the Belfast merchant can do *even better* than that now by sending the linen to Switzerland, where machines put three times as much work on them for one and tenpence! The market is clamoring for embroidered linen handkerchiefs and the Belfast merchant is primarily a business man. So the mere patriot in Ireland sees nothing for its cottage industries but a gradual surrender to the competition of the machine and of cheaper foreign supplies. Philanthropic English ladies taught the peasant women of Teneriffe to do drawn work and Belfast finds it can send linen to the Canary Islands for twenty-five shilling a ton, while the freight to County Mayo is 42s. 9d. In the same way Japan has been able to lay the

veto of its competition on the measures alike of government boards and voluntary associations for Irish home industries. In 1906, Japan imported 4,500,000 yards of linen from Belfast, paid the carriage and returned it, embroidered and drawn, to undersell the Irish peasant work in its own home market. The freight from Belfast to Japan is 45s a ton, only two and threepence more than from Belfast to a neighboring county in Ireland.

It is somewhere between the overstatements of the official's complacency and the understatements of the Nationalist's despondency that the rural economist and the lover of handicrafts must look for the real and whole truth about the Irish industries of today. And they will find, as I did, that whereas the large amount "realized in wages," covers in too many instances such dishonest juggling as "truck payments" in food and drink to the poor hovel workers by the receiving agent, who is usually the public house and general storekeeper of the nearest market town, the great bulk of it is really pleasantly earned in peaceful, sanitary, convent schools; or in the sunshine of the green hillside, where the little cabins stand. They will see, too, that it is the very cheapening and multiplying by the machine, which enhances and maintains the value of the handwrought article everywhere and that it rises automatically to the top of the industrial pan to be skimmed for the use and benefit of the discriminating classes. German competition, which since the display in the Irish pavilion at the Glasgow exhibition has been manufacturing Irish crochet with truly shameful success, is after

all but supplying a demand it has itself created and lovers of Clones and Ardara lace will always only shudder at the very cleverest imitations of it that may appear in the market. The real menace to all the industries in Ireland is the railway tariff, which invites the foreign peasant to the lion's share of the Irish cottagers' loaf and our boards and associations in Ireland may have to defend the cupboards of the oneroom hovels against Japan and Teneriffe by diverting our cottage industries into still more characteristically Irish channels than lace making and linen embroidery. Iron-work, wood-carving, stained glass, stone and marble carving, metal repoussé work, cabinet making, porcelain, silver and goldsmiths' work, ecclesiastical embroidery, leather work. enameling in colors, illuminating, basket work, spinning, carpet making, and tabinet weaving, are all native or hereditary Irish crafts lying more or less dormant in the untrained hands of thousands of Irish peasants. The report of the Royal Commission on Technical Education published in 1884, said very significantly; "There is a general consensus of opinion on the part of persons of all ranks, whatever may be their views on other subjects, that the prosperity of the poorer districts of Ireland may be greatly promoted by technical instruction. There is a conviction not less general and it is one which visits have fully confirmed in our mind, *that the children and young people of Ireland, of the laboring class, possess great manual dexterity and aptitude*, which only requires to be developed in order to be useful to themselves and to those amongst whom they live."

The Christian Brothers' famous school at Artane and the convent classes all over Ireland, recruited from the very poorest cabins, have been acting upon this conviction for years and anticipating Sir Horace Plunkett's doctrine that the real problem in Ireland is a human problem and the solution of it education and self-help. Wherever this is applied success is almost instantaneous in Ireland and the whole world applauds the results. Things "made in Ireland" have a beauty and a dignity which are the despair of the German machine. Wherever her linens and laces and Donegal carpets, her poplins and porcelains and homespuns go they carry their evidence of the "great traditional art" which the "Hearth of Tara" infused into the race and some of the historic refinement of her cultured past clings to all of Ireland's native industries, giving them a singular distinction today in a market sadly vulgarized by the competing factories of the world.

In the preface of a little book* which the Countess of Aberdeen gave me in 1897 and on the fly leaf of which she inscribed her best wishes for the realization of my hopes for Irish industries, Sir C. Gavan Duffy quotes Mrs. Power Lalor's estimate of "70,000 girls and young women, waiting for discipline and employment" in Ireland and goes on to say—with how much truth only those who have studied the human, in preference to the political problem in Ireland can judge:—"He will be more than a Parish Providence, he may become the Providence of a nation, who will enlarge to its utmost limits this

* *A Parish Providence*, By E. M. Lynch.

field of safe and useful experiment." The Royal Commission on Technical Education had decided in 1884 that "funds and teachers" were all that was needed, but teachers alone have been working miracles of regeneration in Ireland since then. At the Dalkey Coöperative School of Embroidery the Loreto nuns have succeeded in making a parish become its own Providence and in the little story of the Foxford Woolen Mills, recently told in a fascinating pamphlet by Rev. T. A. Finlay, S.J.,* we have a thrilling instance of womanly courage and patriotism which all the world should applaud. In 1891 a Sister of Charity acquired a ruined corn store on the bank of the Moy in the heart of a squalid district in the County Mayo and from "poverty, hunger and dirt," one hundred and twenty homes have been steadily and permanently wrested by her venture. Today the "ruined corn store" is a busy little mill, the fame of whose flannels, friezes, tweeds, clerical cloths, shawls and blankets, exhibitions and prizes have carried far and wide. It circulates £5,000 a year in wages and has wholly repaid a loan of £7,000 which it received from the Congested Districts Board at a moderate rate of interest. A free grant of £1,500 was given for the training of workers and the first loom was set in motion by Sir Horace Plunkett. These touches of pathos and romance in the industrial resurrection of a people whose trade was killed by acts of Parliament and laws admittedly designed to "degrade, impoverish and destroy in them the

* *Foxford and its Factory*. Dollard, Dublin.

spirit of enterprise"* give Ireland her unique position among civilized nations and entitles her surely to expect encouragement, assistance and preference in her struggle now for industrial reinstatement.

* Leckey's *Ireland in the XVIII Century*.

THE RELATION OF THE ARCHITECT
TO THE CRAFT WORKER

FRANK CONGER BALDWIN F.A.I.A.

President, Society of Arts and Crafts, Detroit.

IT is a regrettable fact that most laymen entertain very vague ideas about architects. One will believe that an architect is a man of mere rules and formulæ; a very practical man, perhaps, but so greatly concerned with the constructive side of his problem that the esthetic side escapes his attention. Another will hold to the opposite view and contend that most architects are idealists, visionaries, always striving for artistic effect, even at the sacrifice of practical needs and never yielding to the idea that a building may be conveniently planned and still be pleasing to the eye.

Both of these conceptions are wrong and there are many who recognize that the successful architect must be a man who possesses the better characteristics of both of the above types and the really great men of the profession are men of broad culture, who have more than a merely superficial knowledge of the sister arts of painting, sculpture, literature and music. Our universities of today recognize this and are working upon this theory and in most of the collegiate courses in architecture much attention is given to the necessity for a broad general culture and the student does not, as a rule, take up the more strictly professional studies of the course until he enters his sophomore year.

We need not go deeply into the history of archi-

ture in search of testimony in support of this argument, but may cite a few examples from English history during the period of Henry VIII to George II.

John of Padua, who was the court architect under Henry, received a royal grant in which he was named as "Architect and Musician and Devisor of his Majesty's Buildings."

In the time of Charles I we find Inigo Jones, whose Palladian designs gave much to the serious and lasting architecture of England. Being the son of a cloth worker, his youthful days were spent in the study of the processes of manufacturing fabrics. He was later bound apprentice to a joiner, and biography traces for us the various steps by which he was led into the paths of architecture.

During the prosperous state of King Charles' affairs, the pleasures of the Court were carried on with much taste and magnificence. Poetry, painting, music and architecture were all called into play. Ben Johnson was the laureate. Inigo Jones was the designer and inventor of the decorations for festal occasions. We learn from Horace Walpole that Jones created the scenic effects, costumes, etc., for no less than fourteen of the famous masques or plays which were given at Court.

Under Charles II flourished Grinling Gibbons, architect-sculptor. While perhaps there is little to warrant recognition of Gibbons in the first named capacity, the many examples of his ability as a sculptor and carver mark him as a master craftsman. Charles gave him a free hand in the decoration of

his palaces, particularly at Windsor where, in the Chapel, his bold carvings are among its greatest treasures. The works which he personally executed are well known and are still to be found at Cambridge, Burleigh, Chatworth, etc. He also executed numerous chimney pieces, fonts, tombs, etc.

Another example is found in William Kent, painter and architect, who lived in the reign of George II. While it is to be remembered that landscape gardening was first introduced into England from Italy and France, Kent is known today as the "father of modern English gardening," and in this character was an original inventor in that art "that realizes and improves nature." But apart from the many designs for formal gardens which he made and which still exist, his ability in other directions is recorded by Walpole who catalogues his designs for picture frames, plates, glasses, tables, chairs and even a cradle and a barge. So strong a hold had Kent upon the fashion of his day that two great ladies prevailed upon him to make designs for their gowns. The one he dressed in a petticoat decorated with the five orders of architecture and to the other he gave the form of a shapely bronze, using a copper colored satin with ornaments of gold.

In the foregoing examples, it has been the intention to point out that whereas in these intense days of commercial activity, the architect is compelled to specialize in his work to a very considerable extent, he cannot attain that great broad field of usefulness which is his aim, without at least an appreciative knowledge and understanding of all the arts. It nat-

urally follows that the architect must be in hearty sympathy with the spirit which underlies the arts and crafts movement. The true spirit of craftsmanship is the desire to make beautiful things for everyday use. Before the advent of mechanical processes of manufacture, the workman breathed this spirit into every article which he fashioned and there resulted some visible manifestation of his personality which could not be imitated or duplicated and it had not then occurred to the civilized world that it was possible to do without beauty in the things which one handled daily.

Nowadays, when we consider the multiplicity of objects which are mechanically duplicated, if not mechanically designed, is it small wonder that the public has come to believe that art and utility are utterly divorced? It would almost appear that our brains are more intent upon the development of the machinery with which to manufacture than upon the character of the object to be manufactured.

But I should prefer to have it believed that the architect does not condone this defection from true principles—rather, that he is ever ready to further and encourage the serious efforts of the true craftsman.

To illustrate; when William Morris first organized his artistic venture under the corporate name of Morris & Co., he was encouraged and supported by a strangely assorted group of men. Ford Madox Brown, Dante Gabriel Rossetti, Edward Burne Jones, painters and Philip Webb, architect, were actually members of the original firm. The then dean of the ar-

chitectural profession in England, Mr. Bodley, promised to place with the firm certain orders for stained glass and other decorations, provided the organization was able to undertake them. Later, the firm did receive orders from Mr. Bodley for the glass for St. Michael's, Brighton, and also for another new church built in 1862, All Saints', Selsley. Mr. J. P. Seddon, the architect, also commissioned Morris & Co. to decorate a cabinet made from his design.

The chief point upon which particular emphasis should be laid is that it is a matter of slight importance, whether the architect is or is not actually a craftsman. His sympathies and interest are with the craft workers and the more closely and harmoniously the architect and the craftsman are allied, the more surely will the public come to make demands upon the latter.

At present the public is greatly addicted to the reprehensible habit of purchasing by catalogue. Commercial purveyors and manufacturers have prospered because there has been no one else to supply the lack occasioned by the disappearance of the artist craftsman. If, therefore, the arts and crafts societies throughout the country shall bend their efforts toward making beautiful the everyday elements which enter into the construction, as well as the furnishing, of our homes, the architects will be the first to seize upon and make use of the results. While we are willing to concede that an exquisite bit of filigree jewelry satisfies and delights the eye, we should insist that the world needs workers in coarser materials.

We should encourage the formation of groups of

artist craftsmen so that when an architect has any special design which he wishes to carry out, he will turn at once to the arts and crafts societies and not only expect but feel assured that the commission will be executed in a capable manner.



WITH THE SOCIETIES

DETROIT: The Detroit Society of Arts and Crafts opened its doors to the public on December 7: the formal opening to members taking place the previous evening, with the annual meeting and a banquet.

The new rooms, the result of five weeks' strenuous work, are a source of great pride to the Society. Under the direction of the vice-president and treasurer, both architects, a substantial brick barn has been converted into an admirably arranged building: with a large show-room with open fire-place downstairs: also wrapping, store and packing rooms. Upstairs, part of the floor has been cut away, forming a six foot gallery, connected with the down stairs room by a stair-case at one end. In this gallery are the secretary's desk, and long show-cases on the sides. A small and very well lighted room off this gallery offers opportunity for special exhibitions. The entire interior is ceiled and stained a beautiful shade of warm greyish brown, dark downstairs and running lightertowards the ceiling. The principal feature is the large Pewabic fire-place in reddish brown unglazed tile. The building has been treated as a uni-

fied whole and designed to form a harmonious background for exhibitions; nothing has been allowed to intrude which, though beautiful in itself, would detract from the perfect adaptation of the rooms to the purpose for which they are intended. Mrs. Sidney Corbett has had charge of the interior work, and is to be warmly congratulated on the result. Extended notice of the various exhibitions and of the opening will be given next month.

The second bulletin of the Detroit Society has been issued, containing details of the new building, notes on current exhibitions, and other Society news. Copies will be sent free, on application to the secretary.



EXECUTIVE COMMITTEE MEETING

THE monthly meeting of the executive board was held at The School of Design, Providence, on December 6, 1911, Mr. Elliott presiding. Mrs. Garland, Mr. Hoyt, Mr. Rollins and Mrs. Conant, present.

Report of the November meeting read and approved. In response to a communication from the American Institute of Architects, the board voted to advocate the site recommended by the Park Commission for the Lincoln Memorial in Washington.

Voted that the hour of meeting be changed from eleven to twelve o'clock when the board meets in Providence.

Voted to hold the January meeting in Boston.

At the Annual Conference in Boston, 1911, the place of meeting for the Conference of 1912 was not decided upon. This matter was discussed by the board. Mrs. Garland presented a revised constitution and by-laws for the League.

Voted that copies be made of this and sent to secretaries of societies with instructions to bring it to the notice of all members.

Meeting adjourned.

NELLY F. CONANT, *Secretary*.

HANDICRAFT

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THE PRINCIPLES OF HANDICRAFT

MOTIVES. The motives of the true Craftsman are the love of good and beautiful work as applied to useful service, and the need of making an adequate livelihood. In no case can it be primarily the love of gain.

II. CONDITIONS. The conditions of true Handicraft are natural aptitude, thorough technical training, and a just appreciation of standards. The unit of labor should be an intelligent man, whose ability is used as a whole and not subdivided for commercial purposes. He should exercise the faculty of design in connection with manual work, and manual work should be part of his training in design.

III. ARTISTIC COÖPERATION. When the designer and the workman are not united in the same person they should work together, each teaching the other his own special knowledge, so that the faculties of the designer and the workman may tend to become united in each.

IV. SOCIAL COÖPERATION. Modern Craftmanship requires that the idea of patronage be superseded by that of reciprocal service and coöperation.

V. RESULTS. The results aimed at are the training of true craftsmen, the developing of individual character in connection with artistic work, and the raising of standards of beauty in objects of use.

...

“It is only possible to answer for the final truth of principles, not for the direct success of plans.”

HANDICRAFT

VOL. IV

FEBRUARY 1912

NO. 11

MY EXPERIENCES IN REVIVING OLD EMBROIDERIES

The Fisherton-de-la-Mere Embroidery Class. *President*, Her Grace the Duchess of Somerset.

This is an endeavor to revive Old Embroideries in handspun linen, suitable for household purposes, also for Altar Linen.

The work is done by disabled persons of either sex, men or women, boys or girls, unable through their infirmity to earn their own livings.

The occupation in which they develop the greatest interest and the remuneration hitherto impossible, is of untold benefit in restoring not only their own personal happiness but their esteem and position in their cottage homes.

Mrs. Newall, Fisherton-de-la-mere House, Wylke, Wilts, England.

The true and only ideal for a worker is to take a delight and a pride in his work.

Conrad Dressler.

IT has been suggested that I put on paper something of the history of my embroidery class and so I have copied the little leaflet on which I make out my "bill" when I send away a piece of work and underneath I have put the motive which has inspired the former.

I can remember the days when the enthusiasm for machine made things of every description entirely cast into the shade all hand production. I was quite certain that though such things were useful, they were not beautiful. I steadfastly refused to grapple with a sewing machine and preferred to do everything by hand. The soullessness of machine sewing filled me with disappointment. From ordinary sew-

ing I proceeded to what was called in those days "crewel work." This was better, but the designs were terrible and the material we worked on rapidly showed signs of its lack of quality. Accidentally I came into touch with friends who brought some handspun linen home from Russia. I am talking now of years ago, when homespun linen was looked on as rather *stupid*: it was so much cleverer and up to date to use the productions of the wonderful machines now flooding the country with their great results. When you can open an obstinate door an inch wide, it is not long before you can open it quite wide. The door was now standing wide open. And now I wanted to do much more work than I could possibly accomplish. I was discovering how to find linen, silk, threads and treasures of design in books and museums; and scraps of old despised work, often kindly lent, were full of lessons in design and execution. But no one pair of hands could accomplish all I wanted to do.

More than twenty years ago I found a poor and very crippled girl of about sixteen with clever fingers and immediately taught her and employed her. Then I found a little girl of fourteen in very delicate health and I taught her. Gradually it began that people staying with me wondered if I could get some little thing done for them. My two girls would do it and proud we were when they were paid for it. It was done on handspun linen and was a careful copy of old bits of Mediterranean linen work lent me by a friend. Then I took another girl with hip disease and then a man with a broken back; these were, and

are in fact, wonderful successes. In two cases, two of my most disabled workers have found two others more disabled than themselves and taught them. And it often happens that they put me in touch with a fresh one.

We came to the day when our first local arts and crafts exhibition was organized and we sent some of the things we had done. We were astonished at our successes, but my man with the broken back said: "It shows that we must go on and do very much better still." Then we began to enquire for more workers and to take more orders and at last were brave enough to go to the Home Arts exhibition at Albert Hall. We took the gold cross for the best bit of embroidery of its kind in the whole exhibition. It was given to my first worker of long ago, the crippled girl, now quite a woman. Last year my man with the broken back took it. He said: "I suppose now my work is really good." The Duchess of Somerset was so pleased with the clever fingers of the Wiltshire Cottagers that she suggested, to our great pride, her name being used as god-parent. Her charming recognition of our efforts is just like the medal a soldier obtains for brave services: these workers are very brave in the face of their disablements and their pride in their awards of merit and their honorary distinction is delightful. It is a recognition that they have found the true ideal—that they "take a delight and pride in their work."

A lady ordered an altarcloth for her church, a fair linen cloth. It was exhibited, received a high award and we have done several since and are doing more.

Last year one girl who had just finished a very beautiful one on which she had spent weeks of devoted labor, sent it to me finished, almost with tears—“I shall miss it so.” I said to her: “And what will you do with the money you get for it?” “Oh, I can pay my doctor myself!” Her health is terrible. Another one very nearly pays the rent, another one who has a step-mother and was not “wanted” at home, now lodges in a different village and pays her own way. We have begun with a little girl of seven, with a brick layer of forty-five and with a ploughman of forty.

This is *not* a “charity.” No money whatever is given except for work done. The charity consists in the voluntary time given to the conducting of the class. The teaching was in the early days very easy, the number of workers being so few and so close to me that a little occasional personal instruction rapidly developed their ability. As time went on and numbers and distance increased this was not so, but everywhere I found, and still find, some kind lady who will willingly undertake a cripple in her own neighborhood. An educated lady quickly learns under my direction from books and examples, or perhaps one or two personal lessons. The workers themselves being cripples cannot be collected in a school, also of course a room for a school costs money; often that ends in fixed hours and paid teachers, and the whole scheme rapidly becomes a “business,” and is quickly out of touch with the true ideal.

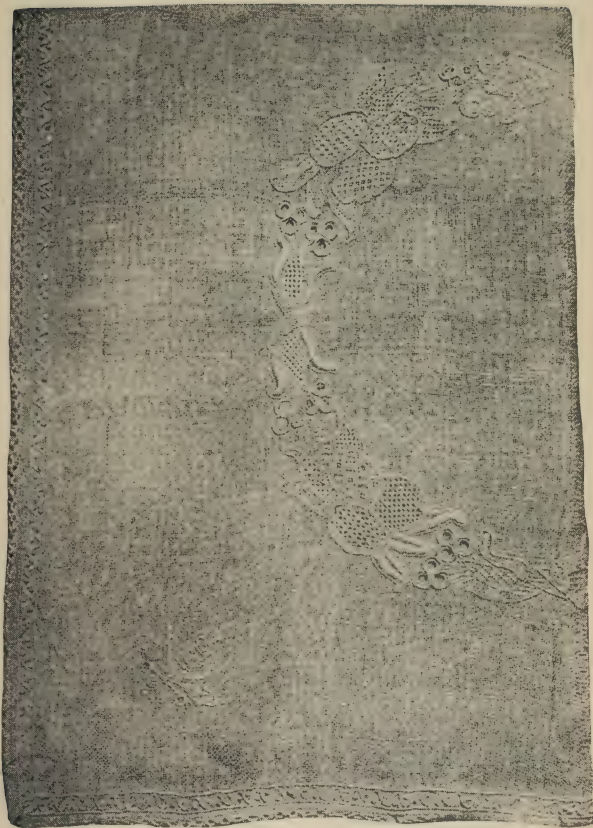
You will gather that my belief is that we are reproducing *the old condition* as well as obtaining the old

materials and reproducing the old designs, or adaptations of them. I believe that to produce the old "condition" is a great element in the results. Do not believe that our modern art or our modern work is better than the old art, the old work. It is not, it is appreciably worse. Our knowledge of science and machinery cannot of course be discussed in connection with the centuries that are gone, but they have produced a condition unfavorable to the flourishing of the real flower of art. By carefully hand watering and tending, we can still raise some little blossoms, but *only* by hand watering and tending. As I had almost said, by sitting up all night with them. It need hardly be suggested that it need not necessarily be a cripple class of workers, but I do urge—no red tape, a cultivation of individuality, of very honest aims, money being the secondary consideration and a very earnest study of old models. To obtain the old designs we must have recourse to old books, drawing, examples. We must remember that the best of them were produced in the Renaissance period "when every man was an artist." The Renaissance was not confined to Italy, but spread to Germany, Austria, Holland, England, Spain, France. In those days English workers were technically so good that many of the splendid embroideries worn by the great Italians were sent to England to be worked—and English peasant fingers have not yet lost their cunning. Also we must remember that in English agricultural districts cunning has not been destroyed by machinery as it has been in towns. We have no labor-saving apparatus of

the minor sorts. The sewing machine flourishes rather more than I could wish and a girl to whom I gave some stuff to make a skirt regretted that she could not do so "because, ma'am, I have no machine." Still, this is exceptional and rather a waking as to the inability to which machines reduce us. "Every man was an artist" in those Renaissance days, because all his surroundings were beautiful. It was easy for the blacksmith to make a beautiful door key, because all door keys were beautiful; an architect to design a house—there were no ugly ones to fill his eye with base imaginings. Our eyes are filled now with base imaginings and the only way we can temper their sickness is to study the beauty of old. Fill it with lovely visions, it will soon turn away from the ugly ones. To say that a man or woman is "a born artist," is not to say that to place him in a modern jerry-built town, serve him with machine made utensils and surround him with every labor saving appliance, he will, in spite of all, evolve exquisite drawings for houses, silver, carpets and what not—and display an industry and a genius that accomplishes marvels of beauty. He will not, and when he has tried, it has been pitiful—witness the terrors labelled "Art Nouveau." But take "the born artist," bid him steep himself in the lovely relics yet left of a lovely world, and his drawings, designs and adaptations will give some assurance that all is not irrevocably gone.

Begin with your worker with the utmost simplicity. First of all explain that a machine-hemmed tea cloth is anathema. She will then hemstitch them and soon

Embroidery from The Fisherton-de-la-Mere Embroidery Class.





Altar Cloth by Bessie Shelley, Southampton, England.

The Vase represents the Holy Grail; the heart shaped piece is the purified Heart of Man; the twisted handles represent "Sanctus Spiritus"; the vine and corn complete the symbolism.

she will rejoice in adding a little border which you have copied from one of the old Venetian pattern books. She will bravely turn the corners all by herself, and she will be astonished to find some one waiting to buy that tea cloth. The next one will be more elaborate and some day you will greet her with the news that she is to work a counter-pane. She will hardly sleep that night, and a yet greater day will come when you tell her she is to work an order for a fair linen cloth for America. Her triumph will be envied. In the positive execution of a piece of work, once the workers have mastered technical difficulties, much is left to their own discretion.

"Please ma'am, you sent me this cushion cover and began the straight border and told me it was to go all round and also you sent me that little spray and told me to arrange it all over inside the border; how how am I to turn the corners, and how far apart am I to put the sprays?"

"I have not the least idea," I said.

The bewildered look was great fun and then the dawning intelligence.

"I see, ma'am, *I* am to find all that out."

"Of course," I explained, "you must know far more about it than I do. Turn the corners as prettily as you can, they need not be all alike; the border *wont work out* all alike at each corner and don't put the sprays too far apart and don't make them look crooked," and I go on to tell how in very old pieces of work you find that the worker has been in just the same difficulties and how they have tried one or two plans and how you can see they have at last

settled it all to their satisfaction. And the long dead fingers are telling the live ones today to *think* and use head as well as hands. Machine work reads us no lesson like that. One day I was telling my broken-backed man how I imagined a particular stitch was worked on an old piece we were studying. He took it from me very gently: "Excuse me ma'am, this is how it will go; of course you see it is natural: as I am always at it I should *know* and you had only time to think!" I rejoice in the individuality that asserts itself and the piece of work becomes a treasure. As an urgent postcard summons me: "Please ma'am, I cannot get on till you come." Then we *think* it out together.

I must here tell a little anecdote of what happened only last week. William ——— a villageman about thirty years old, crippled, is doing a very beautiful counter-pane for a lady. The lady wishes to receive it the end of this month and as it is nearly completed, I asked William to hurry. He replied on a post card, for he is in a distant Wiltshire village—"I can't promise it. The work must please me before it pleases any one and I cannot hurry, for I should not do it well. If I am satisfied with the stitches, I have done my best to satisfy the lady." This is the first lesson I instill; the first thing that matters is that the worker should be quite certain that he has done his best.

The craze for coöperation is fatal, and will destroy your best efforts. I had a big order for casement curtains, and I gave them to a beginner to hemstitch, and to an advanced worker to embroider.

"I don't seem to care about these curtains," she said, "it's not just like my own work."

And the poor little hemmer said: "It's not as if I was to finish them, just hemming them!"

It reminded me of the rivetter who does nothing but put rivets into iron boilers all his life and looks like a mere rivet himself in the end, completing the connection between one soulless thing and another. You can replace the machine made thing tomorrow, but you can never replace William's counter-pane. I told him to take up three threads of the material for every stitch. He wrote to me on a post card, he is fond of post cards: "Three threads wont do, the material is far too fine, I am taking up four threads." No machine would have ever thought of such a thing; it was to take up three threads and three it takes. Now William was made to use his head and is not too proud to do so. You should be able to take up two identical pieces of work and say: "That is done by Fanny and that is done by William." The work should have as much individuality as handwriting, it should have soul and style. And all this comes, all this can be achieved; let it possess the priceless inspiration of the designer, the priceless achievement of the worker and you have something that has been worth doing, worth purchasing, worth keeping.

These are the secrets of my class.

GROUP INDUSTRIES AS RELATED TO
THE ARTS AND CRAFTS MOVEMENT

SARA PEIRCE WHITE

THE relation of the group industry to the craftworker as an individual, to the immediate community of which it is a conscious part and to the world outside to whom it is also importantly connected, though less intimately, is becoming more and more a matter for consideration as it comes constantly to our notice that the village industries are increasing in numbers yearly and in a definite way are affecting the handicraft movement. Whether for better or worse is a question which is being asked, and quite naturally brings forth another, namely, better or worse for whom?

Coöperation is a word which many like to use and believe that they believe until it comes to putting it into practice—when fear of losing their personality overcomes them and they do not dare to run the risk of losing their identity in a work for the general good.

That the arts and crafts movement has faced and met problems that were important, and is ready to meet more and greater ones, gives me courage to ask even those who are not in direct sympathy with the work of the group industries to consider the results which are being accomplished by them under able direction and management in various parts of America. Perhaps the most important point is the educational value of training the children and young

people in technical skill and through industrial application in producing beautiful things, teaching them discrimination. It is a common reproach that Americans, with an exceptional few, have no artistic sense and are generally wasteful. It seems quite possible that both an appreciation of beauty and a better understanding of economics will be felt quite definitely later on as a result of our village industries.

There is every opportunity to produce designers and craftworkers who will grow into useful and valuable leaders in their own community and finally, in the case of outgrowing their environment, to broaden their plane, giving others the chance to come up and take their places.

Only those who have known the social conditions before and after the establishing of an art industry in isolated districts or even where there would seem on the surface to be but little need of one, can understand the effect upon the people who earnestly seek and find the benefits which become a broadening and cultivating influence, in lives naturally cut off from the general advantages found in our larger cities.

There is always a demand for beautiful, hand-wrought objects. In certain localities there is more demand than in others for the work produced, but with the aid of judicious advertising, shops and traveling sales, there is every opportunity for bringing the work from the out of the way sections of the country to the notice of interested purchasers.

From the home industries of Canada come beautiful homespun in wool and linens, woven and dyed by

hand, which are charming in color and texture; these are being used by two of our United States industries in making children's frocks and dressing gowns, quite as artistic as those which come from the Liberty Shop in London. The Old Colony Union at Bourne, Massachusetts, and the Aquidneck Cottage Industries of Newport, Rhode Island, find difficulty in filling the demand for these handmade garments, which are distinctive in design and show an application of needlecraft to wearing apparel which lifts it quite out of the position it usually occupies.

The Basket Shop in Belfonette, Pennsylvania, produces baskets made by the townspeople under the direction and from the designs of able craftsmen who have been in their town, aided by an expert in getting the best results in dyeing. The settlements in many of the large cities are getting good results in needle-craft and in making pottery. The Bohemian Needlework Guild in New York and The Paul Revere Pottery in Boston are notable examples.

The Keene Valley tapestries made in the Adirondacks by the guides' wives in their homes, from special designs by Pamela Coleman Smith and under the able direction of Mrs. George Notman, are remarkable examples of weaving and are good from every standpoint. Made to order, from special designs and with the colors dyed to harmonize with any surroundings, they fill a need long felt by interior decorators.

Rather than losing their opportunities and sacrificing the individual, the organized group industry offers the most practical method of training craftsmen,

teaching as it does design and technique, the value of time and money, and loyalty to a common interest.

STAINED GLASS IN CHARTRES CATHEDRAL.*

Notre-Dame de Chartres! It is a world to explore, as if one explored the entire Middle Ages.

WALTER PATER

THERE are in the Cathedral one hundred and seventy-five stained-glass lights, "storied windows richly dight," and of these almost all date from the thirteenth century. Remembering the glass of the following century in S. Père and the later windows of S. Aignan, we shall not care to dispute the claim of Chartres to be the *locus classicus* of mediæval glass.

The three western windows of limpid blue belong, as we have said, to the twelfth century. And we know that by the year 1220 all the great legendary lights of the nave and all the windows of the choir, with the exception of those given by S. Piedmont of Castile and Jeanne de Dammartin, had been placed in the bays. Almost all the original glazing remains. There is of course, fine thirteenth-century glass in England, at Canterbury for instance, and at Lincoln, whilst Salisbury and York are scarcely to be surpassed for the pale beauty of their silvery grisailles. It is at Reims, Le Mans and Bourges, and most of all at Chartres, that are to be found the largest and most complete and therefore the most gorgeous galleries of the deep, rich mosaic glass of that date. At Chartres, throughout the whole vast expanse of jewelled lights there is scarcely one that is not early, and

* From *The Story of Chartres* by CECIL HEADLAM.

there are very few that are not of the thirteenth century.

Consider the list of them now as they have come down to us across the ages, in spite of fires and sieges, artists and vandals, cleansing and restoring, in spite of the winds that sweep across La Beauce and the desire of the people to read: in spite even of the eighteenth-century architects and their eagerness to throw day-light upon their abominable deeds. This is the reckoning:—one hundred and twenty-four great windows, three great roses, thirty-five lesser roses, and twelve small ones! And in these are painted 3889 figures, including thirty-two contemporary historical personages, a crowd of saints and prophets in thirty-eight separate legends, and groups of tradesmen in the costumes of their guilds. This is the national portrait gallery of mediæval France! It is one of the most precious documents of mediæval archæology. It is one of the most rich and poetical applications of symbolic art.

Amazing, unspeakable are the glories of this unrivalled treasure of stained glass. "I gaze round on the windows, pride of France!" Language is futile in the presence of their rich, deep, gem-like coloring, and the memory of them, faint though it must be, compared with the intense impression conveyed by the immense reality, makes the tongue to falter, the pen to fail.

The building is Aladdin's cave, and the glass a myriad jewels set in lead lines and in tracery of stone! But metaphors are unavailing, epithets are quite powerless to convey the beauty of the light which pours

through them. It is as marvellous, and it changes as unceasingly as the ever-changing hues of a sunset on the western shores of Scotland, or on the iridescent waters of the Venetian lagoons. And it is even more brilliant than these. When the noonday sun is darting his angry rays across the aisles, or soft rain-laden beams streak the spaces with stripes of bloom; when the shades of evening have begun to fall, or when the dawn is gathering strength, and is now lighting the dim distances of the vast nave, you may sit and gaze round on those windows. You watch the wine-red, the blood-red, the yellow and the brown of the Rose of France and the lancet lights beneath, till the memory of all other beauty upon earth fades, in the intoxication of that stupendous coloring. You turn at last, and, since no memory, however vivid, can retain to the full the impression of the beauty of that glass, you are startled into another ecstasy. For you have forgotten that there can be other windows as beautiful. You cannot believe that there are other colors as exquisite, until you see once more those blues and greens, ultramarines and peacock blues and azures, and those fiery reds which shine in upon the astonished sight from the windows of the south transept and the aisles. And still there remain the lights of the choir and the apse, and still the old glories ever new, of the azure of the western lancets, the sapphires and rubies of the western rose.

The reds, like those at Reims, are everywhere wonderful; the saffron also and the citron yellows, the brown and the emerald green; but most superbly beautiful of all are the blues, the lucid transparent

azure of the twelfth-century lancets, and the deep sapphire, the blue of Poitiers, which fills the lower windows of the nave. The secret of its manufacture is lost, but you can understand, when you behold it, how easily that story was believed which said that in order to secure this depth of blue the monkish glaziers used to grind sapphires to powder and mix them with their glass. There is only one thing that can be compared with the stained glass of the North, and that is the mosaics of the South, of Ravenna, Palermo, San Sofia.

The Cathedral offers to the student of glass a perfect model, not indeed of detail, for upon the path which leads to the perfection of detail the thirteenth-century glazier had still many steps to take, but of effects in decorative coloring. In the rose you have a confused effect of color, in which there is not any too definite form to spoil the charm of the broken bits of color upon the senses. The meaning is there, too, as we shall see, many meanings, simple and elaborate, direct and mystical. But it is in the lancet windows of the nave that the row of otherwise (let it be confessed) ungainly figures supplies us at once, by means of the drapery, cloaks and borders, with that mixture of color and shade that makes color beautiful, and with those broad masses of stain combined with absolute simplicity and severity of design which should be the ideal of the glazier. And they are not crowded with too much story.

The lesson of the army of saints and martyrs which they represent is printed in large type, so that it may be easily read and understood from the distant level

of the nave. Each light exhibits one enormous figure of a saint, with features strongly marked, clad in bright hopes of blazing color, set off by a border that is more sober in tone and opaque. The fire dies out of these broad patches of limpid blue and emerald green, of flaming red and saffron yellow, as they approach the deep, cool borders of brown and black, violet and grey, mingled with lower tones of red and green. You see, then, the object and the successful result of these bold designs of huge saints. The mediæval glaziers had considered the position which their glass was to occupy in the Cathedral. They did not merely design it with a view to its being effective in the studio. There is another point to be noted. Working, as they did, with small fragments of the precious glass as it came out of the melting-pot, and binding each fragment in lines of lead till the whole formed a pattern or drawing in a leaden framework, they were able to watch and test their work in its progress. Thus, watching and testing, they were able also to arrange for the proper mingling of the rays diffused on all sides by each piece of the mosaic. They did not aim so much at painting a good preliminary design upon paper as at producing a fine effect of color in glass. When in succeeding centuries painters invaded the realms of glass they would appear to have ignored the obvious requirements of the new medium in which they were to work. Experimentally and intuitively the mediæval glazier, on the other hand, must have studied the whole question of radiation as it affected his task. And the result is, that for the most superb effects

of stained glass we have to go, not to the pictures burnt on the large sheets of glass by famous painters, but to the designs of the thirteenth-century anonymous monkish craftsmen. In the matter of stained glass the latter had this advantage also in their favor. They had to work with a material which, being less scientifically compounded, was artistically immensely superior. In the manufacture of the old pot-metal something was left to Nature, much, that is to say, to accident. The color, in other words, was not so evenly and exactly spread as by more modern processes. Being more unevenly distributed, it would frequently tone off at the edges, and the rays diffused from it would mingle in a softer harmony with those of the neighboring colored fragments. And greater variety was obtained, because a chemically imperfect process never gives two batches of glass from the pot quite alike. In early work, again, the fact that large pieces of glass could not be made was also on the side of the craftsmen. Perfect color is the product of varied colors; the multiplicity of small pieces of glass set in deep black lines of lead yielded a result of rich, deep coloring, which is in the nature of things not to be obtained from one large sheet, however fine.

But though the palette of the early glazier was so rich in quality with those splendid reds and ineffable blues, the secret of which has long been lost, and other primary colors, it was poor in extent. To this poverty must be ascribed the curious coloring of many details. Beards are often painted blue, and faces usually brown. Some shade of a rich purplish brown was

in fact the ordinary flesh tint of the early glazier. The sunburnt effect of their brown visages only accentuates the Oriental aspect of many of these glass figures. As at Bourges, so here, the influence of the East is plainly visible, not only in the hieratic type of the personages and their sumptuous apparel, but also and still more undoubtedly in the mosaic borders by which they and the medallions beneath are framed. The tones are rich and soft as those of a Persian rug; the patterns and devices are clearly related to those in Byzantine ivories and enamels. Nor will the simile I have used seem inept when it is remembered that at this very time imitations of the Persian rugs brought home by the Crusaders were being deliberately manufactured in Paris.

WITH THE SOCIETIES

BALTIMORE: It has been some months since a report of the work in Baltimore has been sent to HANDICRAFT, the result of too many, not too few, events to chronicle!

"The Magic Ballads," the first public entertainment given by the club, put our energies at a high pressure, and, resulting in a production of rare beauty and charm, quickened our energies to a new vitality. Occurring December 1 and 2, the "Ballads" preceded the Christmas sales by a short, perhaps too short margin. They served, however, to place the club very much in the public eye. During the fall and early winter there were held an interesting exhibit of handwrought silver, a Christmas basket sale, and the third annual exhibition of Mr. Frank Gardner Hale's jewelry, which was thus described in the *Baltimore Evening Sun*.

"One of the most striking exhibitions of handwrought jewelry, the work of Frank Gardner Hale, of Boston, is being shown during the current week at the Handicraft Club, on Charles street. It is of particular value not merely because of the extreme beauty of the artistry with which these delightful 'trifles' are produced, but because of the educational quality it has in bringing the uninitiated to a better appreciation of the extraordinary beauty of the so-called semi-precious stones. Such a collection of tourmalines from Maine and California, peridots from far-away Egypt, aquamarines and alexandrites with their chameleon-like hues, black and Australian opals, reconstructed

rubies, lapislazuli and baroque pearls is not often to be seen at one time, and the striking shades of these stones are wonderfully illuminating.

"There is a black opal stickpin that scarcely shows its peacock colors even in the brightest light, and there is a black opal ring that might have come from a Rosetti painting, so brilliant are its blue-greens. Tourmaline sleeve links are of such a deep green that they seem almost like pure emeralds. There is a wonderfully wrought filet of moonstones set in silver that takes on the shade of its wearer's hair.

"Most beautiful are the pendants. One especially has an almost Oriental suggestion. It consists of pink tourmalines, some East Indian, tri-colored sapphires, a zircon and a peridot set in pale gold. There is one magnificent dark peridot, a stone sometimes called the emerald of the night, set with pearls in pale gold. The settings are for the most part entirely formal, there being little or no suggestion of 'new art' in their makeup, but they are carefully designed and wonderfully wrought, an artist's work and a joy to behold. Pearls in rings are set in beautifully chased vines, the tendrils of which hold the stones in place. There is one pendant suggesting mistletoe and some beautiful brooches. A striking silver chain is made of hundreds of individually assembled pieces of silver and looks like lace. It took two weeks of constant work to make it. J.O.L."

The sales for 1911 have shown a marked increase over 1910 and the outlook is for a new year of interest and growth.

. . .

BOSTON: The annual meeting of the Society of Arts and Crafts was held Wednesday, February 14, at the rooms of the Twentieth Century Club on Joy Street. One hundred and fifty members gathered to eat supper, listen to the programme which had been prepared, and arrange the Society's business for another year.

Professor Warren, the President, introduced Dr. Arthur Fairbanks, Director of the Art Museum. Dr. Fairbanks emphasised several points which were of value to the members. He said that American art students are handicapped when they enter the trades by a lack of continued inspiration and that this lack is commented upon by employers who prefer the foreign trained student. He laid stress on the fact that the foreign art student lives in an art atmosphere all his life and that this is not without its great effect in his after work. It is precisely this art atmosphere which it is the province of the art museum to provide, with a resulting stimulus to the imagination and perfectness of workmanship, which make the artist. Attention was called to the perfection of all products of man at the times of the greatest art activity, as in Greece, in the Renaissance, in China, in Japan, etc.

Following Dr. Fairbanks the regular business meeting was opened.

President Warren's address called attention to the general success of the Society in producing excellent craft work, and very clearly pointed out the fact that the successes of the salesroom to the exclusion of other parts of the Society's activities could only mean

the failure of the Society as a whole; but that educational and other matters must be given a great deal of attention while at the same time the commercial success of the salesroom was something to be desired.

The report of the council took up further the suggestions of the President with regard to the purpose of the Society and in this connection announced that hereafter the council, at the annual meeting, would award three medals for unusual excellence in handicraft work: and spoke of the recent exhibition at the Museum of Fine Arts as probably the best arts and crafts exhibition ever seen in this country, a statement which those who saw it will readily believe. The report also mentioned the exhibition of the Boston Society at the state fair at Madison, Wisconsin, sent at the request of the American Federation of Arts.

The report of the salesroom committee showed a gross business for the year of over \$70,500 and it will be of interest to look at the disposition of this business among the Society's membership. Three hundred and thirty-one members were represented by the sales made at the salesroom and the average receipt by each member so represented was \$27.00. Five accounts average over \$2000 each; nine accounts average from \$1000 to \$2000; twelve accounts from \$500 to \$1000; fifty-nine accounts from \$100 to \$500; sixty-seven accounts from \$50 to \$100 and one hundred and seventy-nine accounts were under \$50.00 The salesroom committee also mentioned the pressing need for more room in the salesroom

and stated that it had been practically decided to remain in the present quarters but to enlarge them. The Jury reported that the general average of work is good and gradually rising, but that the greatest need is a complete appreciation and study of the work of past craftsmen. Mr. C. Howard Walker, in a written communication included in the Jury's report, detailed the needs of the salesroom and the opportunities for better work on the part of the exhibitors.

The committee on exhibitions reported on a new plan for special exhibitions in the rooms and also recommended that the Society have a summer exhibition at summer resorts.

The membership committee reported a total membership of 865, a gain of 31 for the past year. The membership now being made up of 212 associates, 134 masters and 519 craftsmen. They also made the important statement that the requirements for membership gradually have been raised and it was their recommendation that the requirements be made still stricter.

The members of the council for the term expiring 1915 were elected as follows: J. Templeman Coolidge, Jr., Francis Steward Kershaw, A. W. Longfellow, Frederick P. Cabot, Arthur S. Williams.

Following the business meeting Mr. Joseph Lindon Smith, the popular auctioneer, succeeded in working off on a convulsed audience a considerable amount of work which had been rejected by the jury and some work which it is quite sure the jury would not have rejected if it could have seen. There were several decided treasures among the articles sold, of which may

be mentioned an illuminated manuscript of great rarity, dealing with the reign of King Theodore Ist, two d'oily-cloths of undoubted genuineness, etc., etc. One prominent officer of the Society was very soundly berated by the auctioneer for bidding five cents for a jewel which belonged to Catharine de Medeci. Probably the most valuable article offered for sale was that famous picture of Leonardo's known as the "Smile That Won't Come Off," alias "Mona Lisa." Great secrecy was necessary in selling this picture as of course there was great danger that the French authorities would put a stop to this sale: and as a matter of fact after the picture had been disposed of to Mr. Morgan's agent it was discovered that two detectives were in the room and the auctioneer was hustled down the hall and out of the door, probably to languish in jail. It is expected that his sentence will be banishment to Cambodia and great pity was expressed by those present for the poor man's unfortunate probable fate.

Altogether the meeting was one of the most successful that the Boston Society has ever held.

. . .

DETROIT: "The Society of Arts and Crafts will open its new building, 37 Witherell street, formally to members, with a 'Hearth-Warming' and Banquet on Wednesday, December 6, at 7 o'clock, when the Annual Meeting and election of officers will take place.

"The ceremony of the 'Hearth-Warming' will afford members their first opportunity to inspect the

premises, which, through the generous assistance of a number of friends, have been appropriately remodeled for the Society's uses; and it will also be a 'Private View' of the 'Gala Exhibitions' assembled in honor of the fifth anniversary of the founding of the Society.

"It is hoped that there will be a large attendance, and in order that none be obliged to remain away for lack of escort, the committee in charge will be glad to arrange for 'escort privileges' for a few members, if early application is made. But as accommodations are necessarily limited, it is imperative that the Committee know as soon as possible for what number to provide. It is urgently requested that members reply at once by the enclosed postal card, signifying their intention to be present and stating whether the 'escort privilege' is desired.

HELEN PLUMB, *Secretary.*"

"I thought the 'Banquet' was a joke, so I had dinner before I came!" The unhappy member gazed disconsolately at the tables loaded with good things which his more believing friends were enjoying. "I passed by this place at noon to-day, and concluded from the looks of things that the opening had been indefinitely postponed," said another; "will some one please tell me how it has been done?" No one, so far, has been able to say how it was done, those most behind the scenes least of all. The day of the opening found carpenters, painters, electricians, and "men about the gas" in full and apparently permanent possession; the middle of the floor was occupied by a large pile of lumber, and a carpenter's

bench; articles of furniture tucked in out of the way corners where they would be least in the workmen's way; and the new heater was getting into action and emitting the usual preliminary smells.

The Banquet was set for 7 o'clock in the evening. At 4 o'clock the men stopped work, and began to remove their impediments, beginning with the lumber pile; cleaning women with pails and mops followed on their heels. At 5, the tables were carried in from the alley where they had been dumped, and scrubbed. At 5.30 the "banquet" arriving in a large automobile, took one look at the rooms, and departed again, to wait nearby till things were a little more settled. At 6.30 the members began to arrive, and at 7 they sat down, in numbers between 70 and 80, and partook of a sumptuous repast, which elicited from one member the remark quoted above. A bright fire burned in the grate, and beside it stood a large bowl of steaming "Punch Royale;" a few drops were solemnly sprinkled on the hearth, and the "hearth-warming" was begun. Never was a more entirely successful evening; the spirit of good-fellowship possessed all; and once more was made apparent the lamentable but undeniable fact, that there is nothing like good food to bring about a really enthusiastic annual meeting. Let it not be thought, however, that the Banquet was the only, or even the main, feature of the evening; the opening of the new rooms was something much greater; and the attention which was given to the various reports testified to the very real interest which was taken in the work of the Society. It was a matter

for great regret that the retiring President, Mr. F. C. Baldwin, was unavoidably absent from the city; in his place, the Vice-President, Mr. H. J. Maxwell-Grylls, presided with his usual tact and felicity. The Society showed its appreciation of Mr. Grylls's great services, by electing him to the vacant office of President by acclamation. Mr. Gustavus Pope was elected first Vice-President, and the remaining officers were all reelected; all the elections were unanimous and enthusiastic. From every point of view, as Annual Meeting, Opening, and Banquet, the evening was pronounced by all an unqualified success.

The Secretary's report showed a healthy growth in the Society, in spite of the summer closing, which proved to be an unpopular measure with the members. Though the rooms were closed for six months, business never entirely ceased, and several rather important undertakings were taken in hand during the summer, among others, the "Masque of Midsummer," and the costuming of the "Midsummer Night's Dream," notices of which appeared in HANDICRAFT. The Lecture Committee arranged for a course of five lectures by Professor Walter Sargent, of Chicago University, on the general topics of Design in Industrial Art. These were given in the Museum of Art, and were free to the public, and without exception very well attended. A special lecture by Mr. Joseph Linden Smith, on the "Opening of a Royal Tomb in Egypt" was a great success, and netted a sum sufficient to carry on the work of the Lecture Committee for the current year.

A number of special exhibitions were held during the year, most important being the Book-Plate Exhibition in February and March, when over three thousand plates were shown. In May, a special exhibition of work by the Handicraft Workers of Peterborough proved a great attraction, as did also an exhibition of jewelry by Josephine Hartwell Shaw. Other exhibitions that were planned had to be cancelled when the Board decided to close the rooms for the summer.

Now that the Society is at last settled in its new home, arrangement for exhibitions and entertainments can be made for the future; the rooms are admirably adapted for the purpose of special exhibitions, for, besides good lighting and back-grounds, the atmosphere of the rooms suggests something other than a mere shop. This appeared strongly at this annual meeting, proving that the rooms could serve their purpose as a club room, as well as for exhibitions and sales.

The same spirit prevailed as at former revelries held by the Society, and in even greater degree; for the time being, all those present were members of one Society, held together by one interest, and inspired by one ideal; the Society cannot fail to be stronger and more efficient for such meetings.

Coming Exhibitions:

1. Exhibition of Textiles, loaned by the Boston Museum of Fine Arts, January 12 to February 14.
2. Samplers, February and March.
3. Small Bronzes, April.

PORTLAND: The second exhibition of the Portland Society of Arts and Crafts was held in the L. D. M. Sweat Memorial Art Museum from November 29 to December 6, 1911.

Portland, until recently, has been without an art museum and Maine without an art school. Therefore, the appreciation of what is beautiful along artistic lines has somewhat languished with the citizens. Through the beneficence of Mrs. L. D. M. Sweat an art museum was built and a school equipped during the past year. This building is the property of the Portland Society of Art which graciously extends to the Society of Arts and Crafts the privilege of holding its exhibition in one of its dignified rooms. The exhibit consisted of the work sent by the National Society and local workers.

The efficient chairman, Mrs. Edward Stephens, profiting by experience, was able to conduct this exhibition with less cost of time and money than the previous one. An increased interest from the general public was observed and more goods were sold, although these were largely from the travelling exhibition. This, however, was a matter of satisfaction as this society feels itself amply repaid by the incentive and inspiration which it receives from viewing the work of the National League.

Among the local exhibitions was the Thompson Studio, which sent weaving, leather-work and bayberry candles; all of the usual high standard. It was regretted that the exhibit in basketry was so small, but a raffia basket in black and Pompeian red by Mrs. A. W. Tolman was especially worthy of note.

Miss Annah Corey and Mrs. Edward Stephens sent excellent china and a vase of beautiful and original design by Miss Helen Near attracted much attention. The society feels greatly encouraged and is changing its constitution in order to do a larger work.

LETTERS

To the Editor:

YOUR issue of November, 1911, contains an article on enamels by Mr. Edmund B. Rolf, in the course of which attention is drawn to a loving cup exhibited with the arts and crafts collection* some months ago. Mr. Rolf found the enamelled decoration on the cup was cracked, and suggested that such decoration should not be worked into the piece but applied after the piece was finished. This is just what was done with the cup in question, but the position of the case may have prevented Mr. Rolf from seeing closely. ARTHUR J. STONE.

*Boston

EXECUTIVE COMMITTEE MEETING

THE regular monthly meeting of the executive board was held Wednesday January 3, 1912, at the Museum of Fine Arts, Boston, Mr. Hoyt presiding. Mr. Hoyt, Mr. Rollins and Mrs. Garland, present.

Voted that the Conference be held in Philadelphia immediately after the American Federation of Arts.

Voted that the Conference last two days, instead of three, and that the exact date be left for the President and Secretary to decide.

Voted that a complimentary subscription to HANDICRAFT for one year be sent to contributors.

Voted that the Arts and Crafts School of Washington be admitted to membership in the League.

Meeting adjourned.

MARIE T. GARLAND, *Secretary pro tem.*

HANDICRAFT

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HANDICRAFT

VOL. IV

MARCH 1912

NO. 12

THE GUILD OF HANDICRAFT AT CHIPPING CAMPDEN.

IN a previous issue* of this magazine Mr. Fred-
eric Allen Whiting has told the story of the in-
teresting experiences of the Guild of Handi-
craft from its founding in London to its moving into
the country. The continued history of the Guild
makes exceedingly instructive reading for those of
us who are in the arts and crafts movement, and
it will be well here to bring forward a few events
which have happened since that previous article was
written, and to reprint some information from a re-
cent publication of the Guild dealing with its pre-
sent form. It should be understood that the Guild
as it has existed at Chipping Campden has been an
employing firm: the guildsmen have been paid regu-
lar wages, and the articles produced have been sold
through a store maintained in London and direct
from the shops. The problems which this brought
up are such as come to any enterprize which refus-
es to play the commercial game according to the rules
of commercialism, and Mr. Ashbee's frank and full
consideration of them is of utmost importance to all

*October, 1903, volume II, number 7. "A Successful English Ex-
periment."

who are earnestly searching a way out of the industrial maelstrom.

Without doubt the Guild of Handicraft under Mr. Ashbee's guidance has been the foremost experiment station in all the arts and crafts movement. The problems they have attacked so bravely, and failed only insofar as "it is only possible to answer for the final truth of principles, not for the direct success of plans," have been the problems of the whole movement since Morris and his fellows gave it direction. Their cheerful assumption of responsibilities and their honest and simple way of meeting the recurrent attacks of hostile social forces must meet with the hearty admiration of all. From the experiences of the past twenty-five years much may be learned by those who, like so many of us, are profoundly dissatisfied with the present condition of the lesser arts. Mr. Ashbee has written several books on his experiences both at London and at Campden, the most thorough and searching being "Craftsmanship in Competitive Industry."* This book should be read by all craftsmen interested in the social and economic phases of their life work. It treats fully of the Guild, and has much to say of craftsmanship in general. It is profusely illustrated with pictures of the work done by the Guild and with various social activities in which it has engaged. It shows by means of text and diagram the forces against which the production of artistic craft work have to contend, and the losing

**Craftsmanship in Competitive Industry*, by C. R. Ashbee, M. A. n. d [published 1908]. The Essex House Press, Campden, Glos. To be had through Handicraft Book Service.

battle in the face of continued industrial depression in England. At the same time it seems to me that the purposes of the Guild have been in measure accomplished. It had proven by a good fight that it was possible to do good work in a country village, even in spite of the most discouraging conditions, i.e., a system of society fundamentally inimical to craft work. Success seems to me, in this case, to mean holding on so long and so bravely. What might not be possible under a decent industrial system? By 1908 the long continued industrial depression had compelled the abandonment of the Guild of Handicraft in the form which was adopted at the removal from London. The next step is what is of most interest, and it is proposed here to copy from a recent book of Mr. Ashbee's giving the latest details of the Guild's life history. In his preface Mr. Ashbee states the purpose of the book as follows: "The purpose of this book is to provide members of the Guild of Handicraft with a copy of the new rules made by them after the dissolution of the Limited Liability Company in 1908, and also with a copy of the Deed of Trust for the management of the landed Estate purchased for them by Mr. Joseph Fels* in that year. "The account of this purchase may be briefly told. After six years, working in the country it was found to be impossible to do in a country district what we were able to do in London, that is to say, to carry on remuneratively our work of arts and crafts,

*Mr. Joseph Fels is a Philadelphia soap manufacturer who has made considerable study of economic conditions both in this country and in Europe. He is greatly interested in single-tax colonies and has shown a striking appreciation of the circumstances of modern industrialism.

unless some other occupation were found coincidentally for at least a certain proportion of the craftsmen engaged. The crux lay in the feeding of the workman, and the breaking up of the home during periods of trade depression. It was argued that if some other economic condition could be arrived at by which the means of sustenance could be controlled and the rent secured, it would serve as a stable basis for those forms of higher craftsmanship that are independent of machinery and therefore do not need the great town. The argument appealed to Mr. Joseph Fels whose name has become associated with the bringing of people back to the land; and rather than allow the community at Chipping Campden to be dispersed, he purchased the estate referred to in the Deed of Trust below given. With this was then pooled, by arrangement with the shareholders, the workshops, tools, plant and other effects of the old company, and the whole was then vested in a body of Trustees, with provision for its repurchase from Mr. Fels by the guildsmen.

“At the same time the guildsmen set to work to reconstruct their rules and adapt them to the changed economic conditions, as they now were no longer employees, but small tenant holders and owners of private businesses. These rules however which are given below, follow pretty closely the rules drawn up and printed for private circulation in the year 1898, and many of the same men have made them both. Of the past history of the Guild nothing further need here be said beyond referring to the two publications in which it has been set forth, ‘The

Endeavour in the Teachings of John Ruskin and William Morris' issued in 1901, and my later book 'Craftsmanship in Competitive Industry' 1908, in which the whole problem, and more particularly the Guild's work in the country is gone into in full detail. In this book too is given the complete roll of all the guildsmen from the year 1887 to the date of issue. According to the new rules many of the men on this roll though they no longer work with us at Campden still remain, and we hope will long continue to remain, members of the guild. The actual government of the Guild however is vested in the working guildsmen only. This is a necessary measure of home rule, but its object also is to keep those links of kindliness and good fellowship which from time to time have endeared the Guild to many of its members, and shown it to mean something else in life than merely the hap-hazard association of men in a 'trading concern' where the only link is the cash nexus of the capitalist."

"DEED OF TRUST INCORPORATING THE TRUSTEES OF THE GUILD OF HANDICRAFT. DRAWN UP AND CONFIRMED BY THE TRUSTEES IN OCTOBER, 1909.

"1. The name under which the Trust shall be administered is 'The Trustees of the Guild of Handicraft.'

"2. The object of the Trust shall be the encouragement of craftsmanship in conjunction with husbandry, with a view to enabling craftsmen and their families to live a healthier and more reasonable life in the country, and thus by means of the land to give

them such economic security as shall make it possible for them to continue in the exercise of their crafts.

"3. For the purpose of this Trust the term

"a. *craft and craftsmanship* shall be taken to cover all such occupations with the hand, with or without the assistance of machinery, as are not usually carried on in large factories in towns, and shall more specifically include all such occupations as are carried on by those who are members of the Art Workers' Guild, the Arts and Crafts Exhibition Society, and more particularly the Guild of Handicraft at Campden, in Gloucestershire.

"b. The term *husbandry* shall be taken to cover all those occupations on the land whether carried on individually, or co-operatively by small holding, or *petite culture*, which shall best dovetail in with the occupations of craftsmanship just defined, and which shall primarily serve for the craftsmen singly or collectively as sustenance.

"4. The trustees are empowered to hold real or personal property of all sorts that may conduce to this end, for the purposes of the Guild of Handicraft, and to deal with all or any part thereof as they may from time to time see fit.

"5. The trustees shall not be less than three, and not more than five in number, and the first trustees shall be:—Mr. C. R. Ashbee, Mr. Gerald M. Bishop, Mr. Walter Coates, Mr. Joseph Fels, Mr. Alec Miller (Labor Director of the Guild of Handicraft).

"6. In the event of the death, disability or retirement of any of the Trustees, a new appointment

shall be made by the members of the Guild of Handicraft at one of their quarterly meetings.

“7. The property which the trustees shall administer for the purposes above stated shall consist of:—

“a. The freehold (i) of some seventy acres of land at Broad Campden together with buildings, and cottages upon the same and (ii) of some one and three-quarter acres of land, workshops, cottage and other buildings at Chipping Campden known as Essex House together with the fixtures, fittings, tools and implements used in connection therewith. Both the above properties are subject to a mortgage to Mr. Joseph Fels.

“b. Any other property that the Guild of Handicraft may from time to time at their quarterly meetings entrust to them.

“8. The two properties above mentioned are set forth in a conveyance made between Joseph Fels of the one part and of the trustees above named of the other, and dated November, 1909. The moveable property appertaining to (a) is set forth in a detailed schedule entitled ‘Plant, Furniture and Fittings,’ now in the keeping of the trustees at Essex House and bearing the signature of G. E. Horwood, in whose charge the property has been placed. A copy of the said schedule is also attached to the above mentioned mortgage.

“9. With a view to the encouragement of craftsmanship the trustees shall as far as they are able, having regard to the terms upon which they hold the property, grant agreements to the craftsmen, but those agreements shall contain clauses by which the

trustees shall be free to resume tenure (a) if the land be in their opinion not properly kept, or (b) if the craftsman ceases to practice his craft.

"10. The accounts of the properties (i) and (ii) shall be kept separately.

"11. The trustees shall be free to make such terms as they may think best for the sale or leasing of such property as they at present hold.

"12. The trustees shall meet not less than four times in the year, and it shall be the duty of the Labor Director of the Guild of Handicraft, himself a member of their body, to call them together. At such meetings three shall form a quorum, or two in the event of the trustees numbering three only.

"13. In the month of March in every year a complete inventory shall be made of all the moveable property vested in the trustees, and the same shall be checked and signed by two of the trustees and two of the craftsmen. Such signed inventory shall be conclusive evidence of the moveable property on the date of the inventory, and the trustees shall out of the first monies available reinstate and restore all articles which require reinstating and restoring on the taking of such inventory.

"14. The trustees shall have the right to let any land or premises which they may acquire by purchase or otherwise upon such terms as they in their discretion may think fit, subject to any restriction under which they may acquire the same.

"15. The trustees may for the purposes of the Trust borrow all such money as may be necessary for carrying its objects into effect, and may pay interest

thereon at the rate of six per cent., per annum, or one per cent. above bank rate, which ever shall be less.

"16. Loans may be obtained by the trustees from any source; but craftsmen who are prepared to make loans to the trustees shall have priority over third parties, provided their terms are as good as those obtainable elsewhere.

"17. Members of the Guild personally present at a meeting properly called in accordance with the rules of the Guild shall form a quorum for the purpose of authorizing the trustees to deal with any question which may arise out of this Trust, and a resolution passed by a majority of the members present shall be binding upon the whole of the Guild; but nothing herein contained shall in any way interfere with the exercise by the trustees of their discretion relating to the property held or to be held by them under the terms of the Trust.

"18. The members of the Guild shall never be less than thirteen and if from any cause whatever the number shall fall below that minimum, and the members of the Guild shall for three months from the date when the number is reduced fail or neglect to elect new members so as to bring the number up to the minimum, the trustees shall have power to elect the requisite number of new members, and members so elected shall have the same rights and privileges as if they had been elected by the members themselves.

"19. For every additional thousand pounds increase in the value of the property held by the trustees the

members of the Guild shall, if and when called upon by the trustees so to do, elect additional five members of the Guild, and on failure, the trustees shall have the same power as in the preceeding clause provided."

The rules adopted in connection with the Deed of Trust are as follow:

"RULES FOR THE GUIDANCE OF GUILDSMEN DRAWN UP IN 1908 AND CONFIRMED AT GUILD MEETING, MARCH, 1909."

"The Guild of Handicraft is a body of men of different trades, crafts and occupations, united together on such a basis as shall better promote both the goodness of the work produced, and the standard of life of the producer. To this end it seeks to apply to the collective work of its members whatever is wisest and best in the principles of coöperation, of trade unionism or of the modern revival of art and craft, and to apply these in such manner as changing circumstances permit, or as shall be most helpful to its individual members.

"The Guild was founded in the year 1888 and conducted for ten years as a private industrial partnership, all the members who were duly elected into the guild being from the time of their election jointly liable with the founder for all they had. But in 1898 in order to limit the liability the business was re-constructed, and the Guild of Handicraft, Limited was formed. With a view to safe-guarding the old spirit, the old rights, and the old privileges, the former governing body of the Guild was retained but

given a definite status. In 1908 after three years of acute commercial depression and heavy losses, the Guild was again re-constructed upon the winding up of the limited liability company. Its objects therefore remain the same as of old, viz.: to do good work, and to do it in such a way as shall best conduce to the welfare of the workman. And as there are many means that help to this end besides the mere labor in the workshop, so the Guild also seeks to aid its members in such ways as the following. To afford to the workman such facilities for improving his position and his powers as shall from time to time seem best, seeing that good work and good conditions are inextricably connected. To promote among old or young the study of good craftsmanship by means of technical classes or otherwise. To help with a provident fund in sickness or at death. To form a library of such works as may be most helpful to its members, and to promote that other side of life which, whether in time of holiday or work, whether in sports, by music, by drama, or any form of art, brings men together and helps them to live in fellowship.

“Hereunder follow, for the guidance of present guildsmen, and more especially of such as shall yet be elected, the rules that, with such changes as the Guild may from time to time see fit to make, shall be binding upon every guildsmen, and to which every guildsman must subscribe his name.

“1. The name is ‘The Guild of Handicraft.’

“2. Guildsman shall mean a member of the Guild hereinafter mentioned, and the Guild shall consist

of such persons as are, for the time being, members of the Guild under the following regulations:—

“(a) A working guildsman using and having the privileges of the workshops.

“(b) Any member of the old Guild of Handicraft as it existed up to March, 1908, who shall not have sent in his resignation.

“(c) An Honorary Guildsman.

“3. A new guildsman must in any case have worked as a journeyman in the shops for a period of at least six months, must be proposed by a member of his own shop, must be elected at a guild meeting by the ballot voting of two-thirds of the whole body of guildsmen and subscribe to such rules as the body of working guildsmen may from time to time in Guild meeting determine.

“4. Members may at any time voluntarily retire, or may be expelled by a two-thirds majority of the Guildsmen.

“5. So far as these rules do not apply, the Guild shall be subject to such rules as have hitherto governed its constitution, or as the body of guildsmen may from time to time determine.

“6. General meetings, other than those convened by the working guildsmen shall be held at such time and place as may be prescribed by the whole body of guildsmen in general meeting, and if no time or place be so prescribed, a general meeting shall be held once in every year in March in the Guild workshops at Essex House, Campden, Gloucestershire.

“7. Seven days' notice of any general meeting (exclusive of the day on which the notice is served, or

deemed to be served, and of the day of the meeting), specifying the place, day and hour of meeting, and in case of special business, the general nature of such business, shall be given to the members in manner hereinafter mentioned, or in such other manner as may be prescribed by the guildsmen in general meeting, but the non-receipt of such notice by any member shall not invalidate the proceedings at any general meeting.

“8. Notice of general meeting shall be given to all members of the Guild by post.

“9. Five members personally present shall be a quorum at a general meeting.

“10. The guildsmen shall at the annual general meeting in March elect their Labor Director as heretofore by a majority of guildsmen present and voting. In this election each guildsman shall have one vote only.

“11. There shall be not less than four guild meetings annually for working guildsmen. These are to be held within three weeks of quarter day, and only working guildsmen shall have the right to attend them, but honorary members and others may attend by invitation.

“12. All further guild meetings shall be convened at the instance of the Labor Director provided he have a request in writing signed by not less than three guildsmen.

“13. Five shall form a quorum at all guild meetings, and the time for the commencement of the meeting shall not exceed half-an-hour after the time for which the meeting has been summoned.

“14. Motions to be brought up at the quarterly guild

meetings must be written out, signed by the proposer, and handed to the Labor Director for placing on the notice board, where such motions shall be posted for not less than seven days before the meeting.

"15. Meetings may be adjourned not longer than a fortnight.

"16. The chair at all general and guild meetings shall be taken by the Founder of the Guild whenever present, in his absence it may depute the Labor Director to do so, and the chairman or the Labor Director shall in each case be responsible for keeping the minutes.

"17. Special or temporary committees may be elected at any meeting and shall report as appointed.

"18. The Labor Director shall act *ex officio* on all committees, and serve on the body of trustees.

"19. The Labor Director shall be appointed by ballot at the annual general meeting in March.

"20. His election shall be by majority. In the event of there being more than two candidates, the election shall be determined by a second ballot of those receiving the highest number of votes.

"21. It shall be the duty of the Labor Director to convene and post up notices of all Guild or trustees' meetings, and also to receive and collect the nominations for his successor at the close of his year of office, he himself being eligible for re-election.

"22. It shall be the duty of the Labor Director to examine and investigate, and if necessary to bring before the Guild any shop grievance that may from time to time arise, but not so as to interfere with the private business of any shop.

“23. Provided there is a nomination from any other shop, the office of Labor Director shall not be held in any one shop for more than three successive years.

“24. Elections of new guildsmen shall take place only at one of the four quarterly meetings.

“25. The six months rule shall not be taken to apply to guild apprentices, but they shall be eligible for election upon the expiration of their indentures, the last six months of which shall be considered as equivalent to journeyman's time.

“26. A two-thirds majority of those present at a general meeting shall be requisite for the repeal or alteration of any of the above rules, due notice having been given at a special meeting convened for the purpose.

“27. These rules shall be brought forward for revision every third year, at the general meeting in March.

“28. Any guildsman who for a period of five years shall not have attended any meetings shall *ipso facto* cease to be a guildsman unless the Guild see reason to the contrary.”

WITH THE SOCIETIES

BOSTON: The success of the Boston Society in its salesroom lends interest to the report of its jury as to the methods and practices of craftsmen. It is quite evident that all may not agree with the conclusions arrived at in the following, which is part of the jury report submitted to the Society at its last meeting, but it is at least worthy of careful reading.

THERE has as usual been steady improvement on the work presented to the Jury for approval and the standard required to warrant its acceptance is being gradually advanced.

The artist and the craftsman at times fail to appreciate the fact that no piece of work done by hand can be justifiably offered to the public for sale which could have been made equally well or better by a machine—and that it is absurd to charge a price in excess of that charge for machine work unless some distinctive artistic or skilful character pertains to the article which is not to be found in machine work. Also that imitation of the happy accidents of crude craftsmanship in modern work is pure affectation, as is likewise the exaggeration of elementary design and workmanship. This applies especially to glazes which do not cover and to tool marks which should have been worked out. Because a peasant glazing an inexpensive utensil puts on his glaze so roughly and unevenly that it runs and perhaps gives a rich effect, there is no reason why the craftsman who expects a unique price for his work should im-

itate slip shod work or at least should not try to produce a finished achievement: and because the tool marks of an unskilful workman occasionally give texture there is no reason why a deliberate attempt to obtain texture by crudeness should be made. A great deal of the work presented is of no especial interest, being merely a poor attempt to be original to the point of uncouthness, or else barely meeting the utilitarian requirements. The metal work, both in gold and silver is now superior to all other work sent in, and the china painting and the leatherwork continues to be the weakest in design. This seems unnecessary in both cases, as china painting should be comparatively easy of accomplishment and leather is not an intractable material. In both cases the difficulty apparently is that each lends itself too readily to any type of design and there is no constructive necessity which tends to create any special type of design. Whenever this is the case the designer dives at once into the "depth of inspiration from nature" failing to realize that naturalistic design is the last word of the skilled designer, not the first work of the tyro. Much of the china painting sent in is a mere grouping of form which looks like the pieces of a picture puzzle. The embroideries and the laces have improved in character and there are a number of excellent individual makers of pottery who produce admirable color and glazes and fail only when they attempt to apply modeled ornament to the forms. There is still much to be desired in the grouping of stones in jewelry. The arrangement of the jewels is of as great importance as the design

of their setting. There is but little good carving none of which is in ivory. Limoges enamels are rare. Champlevés are unknown. There is an increasing demand for trophies for clubs as awards in races, etc., and these are pieces of importance and interest. There is lack of even tolerably good figure drawing in the designs, and often work which has ideas and moderately good technique is devoid of good drawing.

The following types of work are desired: carving, especially in ivory—heads and canes and umbrellas—cardcases, etc., delicate embroideries, well decorated china, well arranged design in leatherwork of proper scale, glass ware—Venetian type, lacquers, painting in glazes.

EXECUTIVE COMMITTEE MEETING

THE Executive Committee held its postponed monthly meeting February 14, 1912, at the Museum of Fine Arts, Boston. Mr. Elliott, Mr. Rollins, and Mrs. Conant being present.

Minutes of the January meeting read and approved. Mr. Towle representing the Bureau of University Travel, presented the proposition of an official tour by the League to study the handicrafts of Europe. This proposition was heartily endorsed by the Executive Committee. Circulars with information concerning the tour will, as soon as possible, be sent to each member of the National League societies.

Voted that the annual conference to be held in Philadelphia, hold its meetings May 10 and 11.

Voted that the president of the League be instructed to arrange with society secretaries for small loan exhibitions to be shown during the conference.

Mr. Elliott's report concerning the circulars sent out by him will appear in full in HANDICRAFT.

Voted that a report of the February meeting be sent each secretary with the request that all matters to be brought before the conference be sent to the League secretary before April 2.

Meeting adjourned.

NELLY F. CONANT, *Secretary*.

EXHIBITION OF HANDICRAFT AND INDUSTRIAL ART

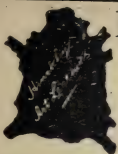
THE Minnesota State Art Society announces its eighth annual exhibition to be held from April 29, to June 16 at St. Paul, Stillwater, Anoka and Duluth. The governing board is anxious for entries of handicraft work and full information may be had by writing to the corresponding Secretary, Mrs. Herbert Davis, St. Paul, Minnesota.

...

A MEETING of interest to all concerned with education in the arts and crafts will be held at the Massachusetts Normal Art School, Boston on April 12. The speakers include Leslie W. Miller of Philadelphia and James Frederick Hopkins of the Maryland Institute, Baltimore.

...

MR. Frederic Allen Whiting, Secretary of the Boston Society of Arts and Crafts for the past fifteen years, has resigned to accept the directorship of the Museum of the John Herron Art Institute of Indianapolis. Probably no one connected with the arts and crafts movement in this country knows the work and the workers so thoroughly as does Mr. Whiting, and under his secretaryship the Boston society has gained tremendously in prestige, service and sales. Mr. Whiting will remain a member of the advisory board of HANDICRAFT and in his new position will be able to help the movement very effectively. The many craftsmen and patrons who count Mr. Whiting as friend will wish him every success in the new and wider opportunity before him.



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The Norwell Society of Arts and Crafts, Norwell. Mrs. John A. Baxter, Secretary.

Wayland Society of Arts and Crafts, Wayland. Mrs. Arthur G. Bennett, Secretary.

MICHIGAN

Society of Arts and Crafts, Detroit. Helen Plumb, Secretary, 37 Witherell Street.

MINNESOTA

Handicraft Guild, Minneapolis. Florence Wales, Secretary, 89 Tenth Street, South.

Society of Arts and Crafts, Minneapolis. Miss J. Grace Whitten, Secretary, 3304 Lyndale Avenue, South.

MISSOURI

The Arts and Crafts Society, Kansas City. Mrs. Eunice S. Mathews, Secretary.

Society of Applied Arts, St. Louis. Miss Cecelia Robinson, Secretary, 362 Washington Boulevard.

MONTANA

Society of Arts and Crafts, Deer Lodge. Mrs. W. S. Hawes Secretary.

Helena Society of Arts and Crafts, Helena. Mrs. P. B. Bariley, Secretary, 501 Benton Avenue.

NEW HAMPSHIRE

The Handicraft Workers of Peterborough, Peterborough. Miss Anne E. Hamilton, Secretary.

NEW JERSEY

The Arts and Crafts Society of New Jersey, New Jersey. Miss E. Drayton, Corresponding Secretary, 516 Springdale Avenue, East Orange.

NEW YORK

Guild of Allied Arts, Buffalo. Miss Clara E. Sackett, Secretary, 473 Virginia Street.

National Society of Craftsmen, New York, New York. Mr. Robert Dulk, Secretary, 119 East 19th Street.

NORTH CAROLINA

The Arts and Handicrafts Guild, Greensborough. Mr. William C. A. Hammel, President, 1027 Spring Garden Street.

OHIO

The William Morris Society, Columbus. Mrs. Harry Cope, Secretary, 111 Miami Avenue.

OREGON

Portland Arts and Crafts Society, Portland. Mrs. R. E. Moody, Secretary, 369 Aspen Street.

PENNSYLVANIA

The Arts and Crafts Guild of Philadelphia. Margaret A. Neall, Secretary, 237 South 11th Street.

RHODE ISLAND

The Handicraft Club, Providence. Mrs. Howard J. Greene, Secretary, 375 Olney Street.

SOUTH CAROLINA

The Charleston Guild of Arts and Crafts, Charleston. Miss Eola Willis, President, 72 Tradd Street.

TENNESSEE

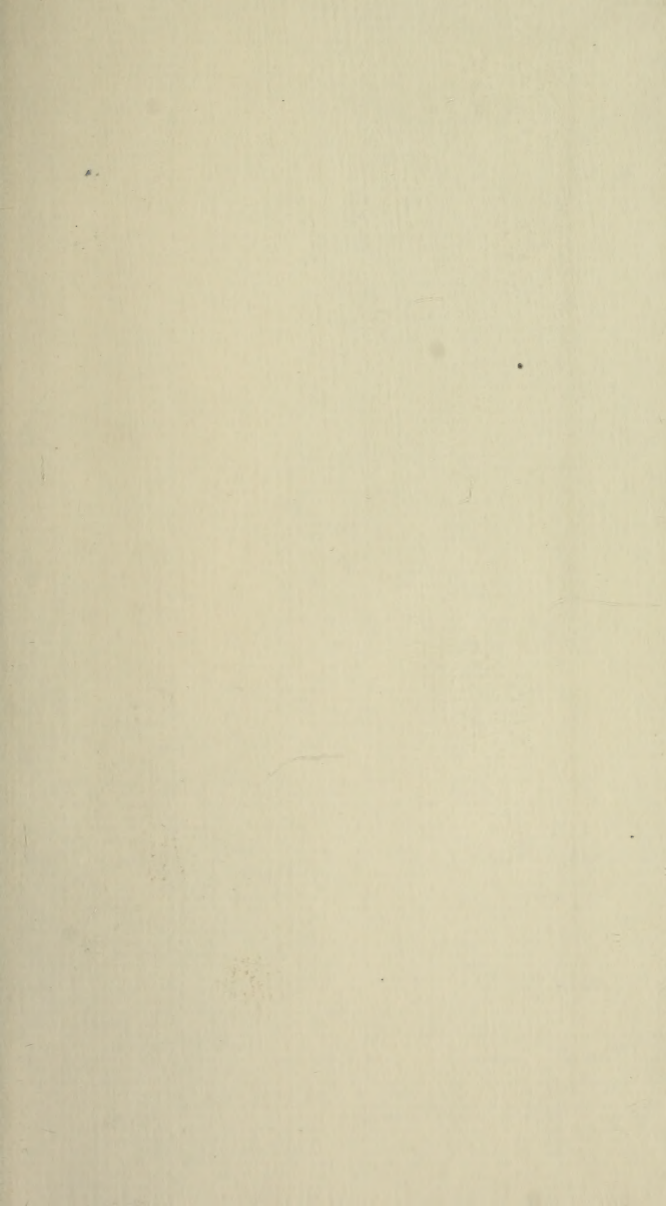
Society of Arts and Crafts, Memphis. Miss Octavia Lowe, Secretary.

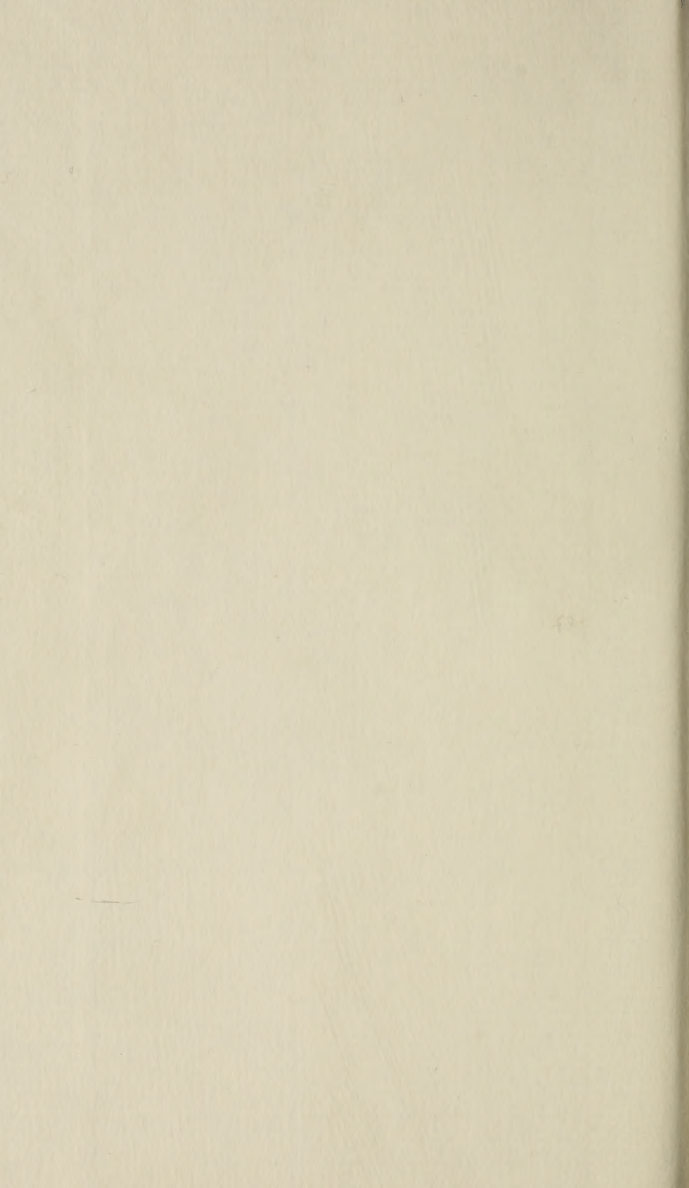
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